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THE UNIVERSITY OF ALBERTA

COMPOSING PROCESSES OF GRADE 6 ABLE WRITERS

by

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A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Composing Processes of Grade 6 Able Writers" submitted by Francis Michael Nolan in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

This study focused upon the writing processes employed by six grade 6 able writers in seven story-writing tasks. The purposes of the study were to identify concerns and stages in the composition of stories, to gain insight into covert mental activity involved, and to discern the conception of writing held by the children.

Five stories were written during individual meetings with the researcher and two as home assignments. Writing processes were studied through a combination of techniques—close observation of the writer as he wrote, examination of videotape recordings of the writing act with the writer composing aloud, analysis of the writer's composing aloud and retrospective comment on the writing, and analysis of written products. Videotape recordings were used to stimulate recall of mental activity involved in the composing of four stories. Re-reading of written products was used to stimulate recall of the writing of non-videotaped tasks.

Transcripts of all children's composing aloud and retrospective comment were carefully examined, and a category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, was derived. Children were found to be concerned with 43 different facets of composing. These were arranged into 10 sub-categories and three main categories designated as WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE? Mental activity referred to by the children was designated as THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING.

Profiles of each writer were built, based upon the study of their writing behaviours, the analysis of their composing aloud and retrospective comment in terms of Facets of Composing, and the analysis of written products. Additional material was obtained from interviews with the children, their teachers, their parents, and also from school records.

It was found that all children expressed concern for a large number of facets of composing, that each child was concerned with a peculiar variety of facets, but that the selecting of details to build up their stories was, by far, the facet most frequently referred to by all children. No common series of steps was followed by all children in composing their stories and individual children used different combinations of steps in composing different stories. However, it was possible to abstract a picture of stages in the composing of stories followed by the grade 6 able writer.

Each of the techniques used yielded some insight into covert mental activity but the combination of techniques proved most effective. The mind of the writer moved both ahead of and behind the segment being written. At times children referred to a type of spontaneous thinking.

Implications for teaching emerged concerning the reading practices of writers, literary techniques, audience, thought processes during writing, stimuli, and the writer as an individual.

Recommendations were made for further research into facets of composing identified, thought processes involved in composing, and procedures for examining the writing process.

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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

Overview

This introductory chapter outlines the general nature of the study, its purpose, and the questions it sought to answer. The design of the study is briefly outlined, its limitations stated and its significance noted. Terms used throughout the study are defined.

Introduction

The term "the three Rs" is generally attributed to a wealthy but unscholarly Lord Mayor of London, Sir William Curtis. In a speech at a school in the 1820s, Sir William is alleged to have invited guests to join him in a toast to "the three Rs—Reading, Writing and Rithmetic."

The term endures to this day and, while public expectation of the school has changed considerably since the 1820s, the duty of the modern elementary school to effectively teach pupils to read, write and count remains unquestioned. Periodic public outcry, as expressed in the so-called "Back-to-the-Basics Movement," reflects this enduring expectation.

This study was concerned with writing. Rosen (1974) emphasized that writing is very much part of what school is all about:

> Whatever doubts may be expressed about the curriculum, no one questions that writing should be taught in school; writing, like reading, belongs to school. (p. 85)

Writing is an enormously complex operation and much has yet to be learned about its essential nature. However, as Burrows (1976) indicated in listing twelve points which she considered "could stand as a platform on which to build programs" for teaching writing, much progress has been made towards understanding what it is that children "do" as they write. Burrows did warn, however, that many of these points require fortification by research findings (p. 1).

Braddock, Lloyd-Jones and Schoer (1963) have shown that research in written composition prior to that time tended to focus upon the written product. In the past decade there has been a shift in emphasis in the study of writing to the actual process, the writer engaging in the act of writing (Emig, 1971; Graves, 1973; Sawkins, 1971; Stallard, 1972).

Research into the oral language of children has shown that child language is unique and rich of itself and thus should not be dismissed as merely immature adult language. Hence, it is reasonable to approach the study of the writing of young children with the view that this too is unique and rich and, as a result, deserving of serious study in its own right.

Previous studies concerned with the composing processes of young children have indicated the enormity of the task of systematically examining what children "do" as they produce a written piece. Graves (1975) concluded:

> The complexity of the writing process and the interrelationships of its components have been underestimated by researchers, teachers and other educators. (p. 227)

In view of the complexity of the writing process and the intensely personal nature of the act of writing, this study examined only a small number of writers engaged in a small number of writing activities.

Purpose of the Study

The purpose of the study was to gain insight into the composing processes employed by six grade 6 able writers as they performed seven story-writing tasks.

Research Questions

A search for answers to the following questions comprised the major focus of the study:

1. Can certain concerns or stages in the overall process of composing a written piece be identified by closely studying the writer in the act of writing and by examining his introspective and retrospective comments on the writing?

2. Can insight into the covert mental activity involved in the act of writing be gained by a combination of:

   a. Close observation of the writer as he writes,

   b. Analysis of a videotape recording of the writing act,

   c. Examination of the writer's introspective comments, his composing aloud,

   d. Examination of the writer's retrospective comments, stimulated by re-reading of the written product, or by viewing a videotape recording of the writing act,

   e. Examination of the written product?

3. What conception of writing is held by grade 6 able writers?

Brief Outline of the Study

Subjects

Six children, four boys and two girls, were selected as subjects for the study. Three children came from each of two public elementary schools in the City of Edmonton. The children selected were judged as being able writers at the grade 6 level, clear and fluent speakers, and willing, co-operative students.

Tasks

Seven story-writing tasks were performed by each child. Five stories were written in the school situation and two as home assignments. Varied stimuli, both verbal and non-verbal, were used to initiate writing. Degrees of freedom in the choice of topic were varied. Some variation in the anticipated audience for the writing was also introduced.

Procedures

In addition to the initial meeting with each child during the selection of subjects, the researcher met individually with each subject nine times over a period of five weeks in November and December, 1977. Videotape recordings were made of the writing of four stories by each child. Introspective comment on the writing of the videotaped stories was obtained by having the subject compose aloud while writing. Retrospective comment was obtained by having the subject view the videotape recording of his writing of the piece to stimulate his recall of the actual writing process. Retrospective comment on the writing of the non-videotaped tasks was obtained by having the subject re-read the finished product and comment on the writing processes employed in the production.

Introspective and retrospective comment and dialogue between writer and researcher were recorded and typewritten transcripts made.

In addition to data on the composing process, personal data on subjects were gathered. These were used in building profiles of each of the six writers and to gain some understanding of the total context within which the particular writing acts occurred. Interviews were held with each child's grade 6 teachers, with the parents of five of the six children and an adult elder brother of the sixth child. School records were examined for personal details on each child and for relevant test results.

A final interview was held with each subject for the purpose of gaining some insight into the conception of writing held by grade 6 able writers and their reaction to procedures used in the study.

Analysis of the Data

The introspective and retrospective comments of all writers were closely examined, and a category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, induced. The writing processes of each child were described in terms of their references to each of these facets. Detailed profiles of each writer were built which amplified the trends in composing process indicated by the analysis of comment in terms of facets of composing.

Limitations of the Study

A number of major limitations characterize the study. These are:

1. The small number of subjects, selected on the basis of pre-determined criteria by the researcher, strictly limits the generalizability of findings in the study, and comparison between subjects.

2. The study extended over only a short period of time and was limited to examining the writing of only a small number of story-writing tasks assigned by the researcher.

3. The non-naturalistic setting in which some writing was done, including the videotaping of some tasks, may have affected subjects' performance.

4. The value of the introspective and retrospective data is limited by the suitability of composing aloud and stimulated recall techniques for use with young children.

Significance of the Study

Comparatively little research on the composing processes of young children has been reported. Most research into writing has been concerned with adult or secondary school writers and has focused upon the examination of the written product. While some studies of writing have included the observation of subjects in the act of writing, composing aloud, and retrospective discussion of the writing by the writer, most knowledge gained concerns the overt features of the writing process.

This study used a unique combination of techniques to attempt to gain insight into covert as well as overt features of the immensely complex process of writing. Videotape recording of the writing act was used for two purposes. Firstly, the videotape recording, including the subject's composing aloud, was studied, and writing behaviours observed. Secondly, the videotape was used to stimulate the writer's recall of facets of process involved in the composition of a written piece.

The procedures used yielded introspective and retrospective data which, when analysed, revealed a large number of facets of composing referred to by able grade 6 writers.

The study made a preliminary exploration of the enormously complex field of composing process. It may have provided pointers for subsequent investigation of particular facets of composing.

Definition of Terms

In this study the following terms were used as defined:

Grade 6 able writer: a grade 6 student judged by his current language arts teacher and school principal to be capable of producing written compositions of high quality in relation to other grade 6 children's written compositions.

Composing aloud: audible and comprehensible verbalizations made by the writer in the course of composing a written piece.

Rehearsal: the practising or going through of segments of a composition orally, in preparation for putting them into writing.

Stimulated recall: the stimulating of the writer's recall of covert mental activity involved in the composition of a written piece by the viewing of a videotape recording of the writing act.

Introspective data: the transcription of the subjects' composing aloud.

Retrospective data: the transcription of the subjects' comment on the writing made subsequent to the completion of the writing of a piece.

Statement: a segment of the subjects' introspective or retrospective comment consisting of an independent clause and its modifiers.

Element: a statement or group of statements in the subjects' introspective or retrospective comment which refers to a particular concern or stage in the overall composition of a story.

Facet of composing: a concern or stage in the composition of a written piece.

Spontaneous comment: comment by the subjects which is not made in response to direct questioning by the researcher.

Provoked comment: comment by the subjects made in response to direct questioning by the researcher.

Chapter II

REVIEW OF RELATED LITERATURE AND RESEARCH

Overview

This chapter reviews literature and research concerned with the complexity of the writing process itself, the writing of children, kinds of writing, the use of the stimulated recall technique, and the systematic analysis of language.

The Writing Process

Vygotsky (1962) emphasized that writing causes difficulty to children because of the "abstract quality of written language" (p. 99). As he writes, the child needs to replace words which he uses in speech with images of words. He must imagine speech and symbolize sound images in written signs. Thus, the writer must proceed to a second stage of symbolization. He must symbolize real things in verbal symbols (words) and then represent these in written symbols (graphics). Vygotsky claimed that it is the high level of abstract thinking which is required in proceeding to this second degree of symbolization which constitutes the basic difficulty in the writing act.

A further difficulty facing the writer, Vygotsky argued, is that he must deliberately analyse what he is doing while he is doing it. Whereas in speaking, the child is barely conscious of the sounds he makes and quite unconscious of the mental operations which he is engaging in, when he writes, the child must

> take cognizance of the sound structure of each word, dissect it, and reproduce it in alphabetical symbols, which he must have studied and memorized before. In the same deliberate way, he must put words in a certain sequence to form a sentence. (p. 98)

Writing must be complete if it is to be a successful means of communicating with an audience other than the writer himself. Thus, in composing a written piece, Vygotsky pointed out, the writer must translate his inner speech to written language. This is difficult because inner speech is

> to a large extent thinking in pure meanings. It is a dynamic, shifting, unstable thing fluttering between word and thought, the two more or less stable, more or less firmly delineated components of verbal thought. (p. 149)

Vygotsky claimed that inner speech is not the inner aspect of external speech but a separate linguistic function. It is "speech for oneself," at first spoken aloud by the young child but soon used silently. The individual frees himself from the restrictions of syntax, and uses predicates with no stated subject. Furthermore, inner speech is free of the restrictions of commonly accepted word meanings. Thus it is syntactically loose, abbreviated and semantically individuated.

In writing the child must translate his "thinking in pure meanings" to language which conforms to rules of syntax, which is complete, and which is meaningful to a wider audience. He must make the change from "maximally compact inner speech to maximally detailed written speech" (p. 100).

Moffett (1968, 1975) pointed out that the capacity to match an auditory symbol system with a visual one does not present much difficulty to most children. The real difficulty created by the abstract nature of language is that of matching symbols to referents, the concepts of things which the individual forms. The difficulty is increased because concepts do not remain stable but change as the individual develops. The inter-relationships between concepts change also.

Moffett claimed that, in composing, the language user must handle simultaneously two relations—the relation between himself and his subject and the relation between himself and his audience. He must abstract from his experience and abstract for his audience. Abstracting involves the arranging of things in hierarchies and of grasping them so that it is possible for the mind to comprehend the enormous range of material which it encounters.

Thus, Vygotsky and Moffett have illustrated the difficulties involved in composing a written piece. However, as Newsome (1973) pointed out, teachers "are used to the fact that children can write with astonishing quality" (p. 9). They are able to overcome the difficulties and complexities of the writing process. Studies of children's writing have revealed much of how they do so.

The Writing of Children

Lundsteen, Burrows, Calfee, Fleming and Tway (1976) reviewed much of the recent research into the written composition of elementary school children in an attempt to discover "Where are we?" with respect to the state of knowledge of children and writing.

In an introductory statement, Burrows presented a summary of the body of knowledge of the area, which was derived from both research and observation. The summary was presented in the form of 12 points. The 12 points or "basic principles" induced by Burrows are summarized below:

1. Oral and written composition are closely related.

2. Writing grows out of experience.

3. Motivation to communicate comes from within. Teachers cannot motivate children to write, they can only stimulate them. Composing in writing is an intensely individual process.

4. Children's literature can contribute greatly to the composition of children.

5. Various audiences help to shape the style and content of writing.

6. Positive response from teachers and peers to the child's writing is a stimulus to further writing.

7. First drafts are usually messy. The writer's ideas forge ahead of his writing instrument.

8. Not every piece of child writing needs to be corrected or copied.

9. Development in writing occurs in irregular spurts.

10. Developing powers of observation is essential to the writing process.

11. As children mature in supportive environments they develop an individual "voice."

12. Creative problem solving, an important part of composition, can strengthen essential processes of selection. (pp. 1-5)

These 12 points summarize much of what is known of children and writing. However, until fairly recently, much research in writing was based upon analysis of the written product and revealed little of the actual process involved in the production.

Emig (1971) focused upon the composing processes of twelfth graders and used a case study approach to investigate how eight students went about producing written pieces. Emig induced students to compose aloud, in an attempt to gain insight into inner composing processes. Emig pointed out,

> The assumption here is that composing aloud, a writer's effort to externalize his process of composing, somehow reflects, if not parallels, his actual inner process. (p. 40)

Retrospective comment on writing was obtained in interviews, and case studies of the writers built. From an extensive analysis of the case studies, a category system comprised of ten Dimensions of the Composing Process was developed.

Mischel (1974) replicated Emig's study but concentrated upon the intensive examination of the writing processes of a single twelfth grade student. Hale (1974) focused upon a single 11 year old boy in grade 7. Concerning composing aloud, Hale elaborated upon the comment made by Emig regarding the assumptions involved in the use of this tool in the study of writing process:

> The premise underlying having the subject compose aloud as a mechanism of the inquiry is that in composing aloud the student will somehow vocally reproduce his inner normally silent processes of symbolization. Thus the composing processes become reachable by having the subject vocalize what usually only he would be capable of realizing. (p. 48)

Other studies which used case study methods in examining the composing processes of individual writers were made by Morgan (1975), Seaman (1975), Metzger (1976) and Brozick (1977).

Sawkins (1971) used the child's retrospective comment on his writing as a means of gaining insight into the approaches made by grade 5 children to the writing of narrative compositions. Boys were found to respond adequately in an interview situation while girls varied in their ability to respond to questions concerning their written expression. It was also found that the ability to discuss and answer questions about writing did not mean that high quality writing would be produced. However, Sawkins concluded that using the interview technique with grade 5 children could constitute a useful diagnostic tool for the classroom teacher. Sawkins also remarked upon the honesty and frankness of the young subjects:

> Almost without exception, the responses of subjects in this study were honest and straight forward in the opinion of the interviewer. Some of the subjects whose compositions were of poor quality were extremely aware of their problems, discussed them openly, and seemed eager for help in improving their work. (pp. 124-125)

Stallard (1972) used a three-fold approach to the study of the writing processes of senior high school students—close observation of the writer in the act of writing, interviews with the writer on completion of the writing, and analysis of the finished product. During the writing, the researcher made notes on the writer's planning behaviour, revision behaviour, rate of writing behaviour, personal concerns of the writer, attitude towards the writing and contemplation of the finished product. During the interview, writers were asked to discuss things they consciously remembered attending to and being concerned with as they wrote. The finished products were analysed in terms of length in words, writing time, and average writing rate in words per minute.

Graves (1973) conducted an exploratory study to determine the writing process through the detailed observation of eight subjects aged seven years. Two children were selected for study from each of four classrooms two of which were designated as "formal" and two as "informal" according to the degree to which children were able to function without specific teacher direction, and also in the amount of choice children had in their learning activities. "Normal" seven year olds were selected for study with no pupils of unusually high intellectual capacity or with emotional or learning problems included. Specific focus was put on the case study of one child.

Techniques employed in the study included the naturalistic observation of children in the act of writing in their classrooms, and the interviewing of the subjects as to their views of their own writing and their concepts of the "good writer." Full case study data were gathered also through interviews with parents and teachers, assembling of educational-developmental history, and the observing of children in several environments.

During the observation of the writer in the act of writing, the sequence of writing and significant acts were recorded by the researcher. Graves used the terms activity and rehearsal to describe certain overt behaviours observed as the child prepared to write, including the verbalizing of thoughts as a rehearsal for putting ideas into written form.

Conclusions were reached pertaining to the influence of different environments on writing, sex differences in writing behaviours and performance, developmental factors and the writing process, the case study child, and the procedures used in the study.

Graves emphasized the value of concentrated study of individual writers as a means of gaining insight into composing process:

> Through the unity of one child's life, the constant focus on observation, interviewing and testing make it possible to hypothesize concerning the variables that contribute to the child's writing. In a broad interventive-type inquiry involving many children such speculation would not have been possible. (p. 218)

Two British studies which used direct observation of child writers as part of broader examinations of child language generally were made by Burgess (1973) and Rosen and Rosen (1975). Burgess and a team of teachers compiled case studies of four child writers aged 7, 9, 14 and 18. Rosen and Rosen observed selected children in their classrooms and examined their written compositions in terms of the total context in which they were produced.

Kinds of Writing

Britton (1975) pointed out,

> As soon as we set out to look at writing as a process, we find ourselves engaged in describing many of the different processes involved in producing different kinds of writing. (p. 21)

Britton headed a team of researchers who classified the compositions of 500 British children aged 11 to 18 years in terms of the function of the writing and the audience for which it was intended. The kind of writing produced by the children was seen as ranging along a continuum between transactional writing, that intended to "get things done," through expressive writing which involves a "use of language which relies upon a reader's interest in the writer as well as what he has to say," to poetic writing, the "verbalization of the writer's feelings and ideas" (pp. 217-218).

The notion of kinds of writing as ranging along a continuum is a more satisfactory categorization than the simple division between functional writing and creative writing implied in many textbooks on the teaching of writing. However, Harpin (1976) pointed out that Britton and his associates' classification of writing by function is only one example of one system of classifying writing. Harpin presented six different systems by means of which writing can be classified. These are:

1. By content, subject matter. What is the writing all about?
2. By form. Is the writing prose, poetry, essay, composition?
3. By audience. Who is the writing for?
4. By writer-audience relationship. How does the writer adjust his language to the variety of situations in which he employs it?
5. By writer and task. Is the writing to be "creative, free, imaginative, personal" or is it to be "practical, functional, recording, topic"?
6. By function, purpose, intention. What is the writing intended to do?

The enormous range of possibilities which may emerge when a child is asked to write is suggested by Britton's study and Harpin's systems of classifying writing. Studies of writing process must take this range of possibilities into account. In this present study, it was decided to simply ask children to write stories, and to give no further directions concerning the kind of writing expected by the researcher.

Stimulated Recall

The use of retrospective verbalization by subjects as a means of gaining insight into covert mental activity which occurred during the performance of a task is not new. The interviewing of writers and asking them to think back over what was in their minds during writing has been used in several studies already referred to. Strang (1967) noted that the use of both introspective and retrospective methods of gaining insight into mental processes involved in reading was frequently made. The essential methods were described thus:

> The essential methods of obtaining psychological data through introspective-retrospective verbalization included asking the subject to describe the process he has used in reading a given passage, or asking him to think aloud as he reads. (p. 38)

The advantage which the researcher into human behaviour has over the researcher in the physical sciences is that the human subject can in fact give insight into his own hidden cognitive processes. Strang went on,

> the psychologist has a unique advantage over the physical scientist. The latter cannot ask a lump of calcium why it behaved as it did. The psychologist can obtain significant explanations from the subjects of his inquiry. (p. 38)

Kaplan (1964) pointed out that in the study of human behaviour there are advantages in being a human:

> I do not see how one can disagree with Colley's remark that 'in investigating persons there are advantages in being a person.' Thereby we are given continuous access to the subject matter. (p. 141)

The stimulated recall technique has been used in research as a means of gaining insight into covert mental activity. However, no reports of the use of the technique with elementary school children or in studies of writing process were located.

Stimulated recall was used by Bloom (1953), by means of sound recordings, to have subjects "revive memories" of thoughts which occurred previously. He described the "basic idea":

> The basic idea underlying the method of stimulated recall is that a subject may be enabled to relive an original situation with vividness and accuracy if he is presented with a large number of cues or stimuli which occurred during the original situation. (p. 161)

In subsequent studies, Bloom (1954) found that students were able to recall overt events with up to 95 percent accuracy within 48 hours of taking part in lessons.

Kagan, Krathwohl and Miller (1963) pioneered the use of videotape recordings as a means of enabling subjects to "relive experience" (p. 237).

Siegel, Siegel, Capretta, Jones and Berkowitz (1963) used a videotape replay of a lecture viewed originally a short time before as a means of having subjects "relive" an original experience. The tape was intended to have the effect "hopefully of taking the viewers back about 45 minutes in time" (p. 47).

Stimulated recall has been used in subsequent studies of teaching and learning by Kagan, Krathwohl, Goldberg and Campbell (1967), Marx and Peterson (1975), Morine and Vallance (1975), Clark and Peterson (1976) and Marland (1977). The technique has also been used in the study of counselor-training in the mental health field by

Kagan (1972), Kagan (1973) and Kagan, Krathwohl, Goldberg and Campbell (1967).

Elstein and Shulman (1971), Elstein, Kagan, Shulman, Jason and Loupe (1972) and Shulman (1974) reported the use of stimulated recall in studies of the processes of medical inquiry.

Shulman (1974) reported that, in studies of the mental activities of physicians, stimulated recall formed part of a complex tri-level protocol comprised of description of what physicians were observed to do and say in making a diagnosis, their immediate introspections while doing so (their "thinking aloud"), and their stimulated retrospective recall. This tri-level protocol allowed for cross-referencing on recall items:

> the multi-level quality of the data enables us to triangulate on our observations and interpretations from the perspectives of each of our data sources. (p. 322)

Marland (1977), working with teachers, warned that, in using stimulated recall, the researcher should ensure that subjects are fully briefed on the goals of the project and the purposes served by the use of stimulated recall. This briefing would reduce the danger of subjects constructing their own theory as to the interviewer's intentions and thus producing distorted data (p. 40).

The Analysis of Language

Watts (1944) claimed that the systematic analysis of children's language could be effected by the reduction of the language to semantic units which he termed natural linguistic units. Watts defined the natural linguistic unit as "that group of words which cannot be further divided up without its essential meaning disappearing" (p. 65).

However, Loban (1976) reported that the notion of meaning implied in Watt's idea of a natural linguistic unit was difficult to define scientifically. Thus, Loban used what he termed the *communication unit* as the basic means of segmenting children's oral language. The communication unit was defined as "each independent clause with its modifiers" (p. 9). Hunt (1965) used the same unit, which he termed the *minimal terminable* unit, in segmenting written language of fourth, eighth and twelfth grade students. Loban eliminated from the analysis what he called *mazes*,

> a series of words (or initial parts of words), or unattached fragments which do not constitute a communication unit and are not necessary to the communication unit. (p. 10)

Hunt eliminated what he called garbles, "any group of words that could not be understood by the investigators" (p. 6).

Purves (1968) used essentially the same unit as the communication unit or minimal terminable unit in segmenting the writings about literary works of secondary school students. Purves used the term *statement* to describe the unit:

> We have used the term *statement* because we considered it more precise than any other we have found. A statement for our purposes is roughly equivalent to a main clause or predication. (p. 4)

While the main concern of Purves's study was with the semantic aspect of the children's language, it was necessary to make an initial syntactic segmentation. When this was done, the meaning of each segment could be considered.

Summary

This chapter presented the views of Vygotsky and Moffett concerning the complexity of the writing process. Recent research into the writing of children was reviewed. The many possible kinds of writing and systems of classifying kinds of writing were considered. Literature and research related to the use of the stimulated recall technique and the systematic analysis of language were reviewed.

Chapter III

DESIGN AND PROCEDURES

Overview

This chapter begins with a description of the design of the study, the selection of subjects, and the tasks assigned. In subsequent sections there are accounts of procedures used for gathering two main types of data—Data on the Composing Processes of Subjects, and Personal Data.

Design

Braddock (1976) referred to writing as a "staggeringly complicated and varied process" (p. 118). The written composition of an individual is of an intensely personal and varied nature. Hence, the study of writing process calls for the use of techniques which focus upon individual writers. Emig (1971) used case study methods in her examination of composing processes, and argued that,

> so basic a means of systematically collecting information seems not only inherently interesting but requisite to most sorts of future empirical investigations in this unexamined field. (pp. 1-2)

Graves (1973) referred to writing as an "organic-artistic venture" and emphasized the inappropriateness of statistical intervention research approaches to so complex and varied a process as writing (p. 12).

Hence, in this study, it was decided to focus upon the writing acts of six children. Grade 6 children were selected because no detailed study of the composing processes of children at the upper level of the elementary school was located by the researcher.

Subjects with proven competence in writing were selected. The deliberate choice of able writers was prompted by the view that much can be learned of the nature of a process from the study of subjects proficient in the performance of that process.

In selecting able writers, the judgment of teachers and school principals was considered the most reliable guide. Braddock (1976) pointed out that there is no single objective-type test of writing ability and stated,

> Anyone who professes to evaluate writing ability with a standardized test is either telling a falsehood or speaking from ignorance. (p. 119)

The view was taken that teachers involved with grade 6 children on a day-to-day basis were best qualified to judge the children's writing ability. Thus, subjects were selected by the researcher on the recommendation of teachers and principals.

While it may be desirable to study child writers engaged in a variety of tasks, both assigned and unassigned, in as naturalistic a setting as possible, it was necessary in this exploratory study to examine individual writers performing assigned tasks in a controlled setting. To closely examine writing processes, it was necessary to develop procedures which allowed for close observation of the writing in progress. The sacrifice of some degree of "naturalness" of setting had to be made so that close observation could be possible.

Subjects

Six children, three from each of two schools in the public school system of the City of Edmonton, were selected for study. Selection of children from two different schools resulted in some diversity in school background. One school had a net enrolment of 228 children with 50 children in grade 6, while the other had a net enrolment of 395 children with 61 children at the grade 6 level.

School principals and grade 6 teachers were acquainted with the purposes of the study and asked to recommend as subjects children whom they judged to be able writers at the grade 6 level. In view of the fact that much oral language would be required of the subjects, it was also asked that recommended children be clear, fluent speakers. It was also asked that the children be willing and co-operative students.

Three children were recommended by the principals and teachers of each school. The researcher then met with each child and talked informally with him to ensure his suitability as a subject for the study. Thus the final decision on the selection of subjects was made by the researcher. However, in all cases, the children recommended by principals and teachers were accepted as suitable subjects. Four boys and two girls were selected.

A letter was sent by the researcher to the parents of each selected child. The general nature of the study was outlined, permission for the child to be studied and videotaped was sought and an interview with both parents by the researcher requested. All parents gave the necessary permission. Parents of five children consented to giving an interview. Parents of the sixth child requested that an adult elder brother of the child subject act on their behalf in an interview because of their lack of proficiency in English.

Tasks

It is possible to produce many different kinds of writing. In this study children were simply directed to write seven different stories. Hence, the "kind of writing" produced depended upon the responses of the children to this direction.

Seven tasks were performed by each of the six subjects. Five writing tasks were completed in the school situation in individual writing sessions. Two tasks were completed as home assignments.

Since the purpose of the study was to examine the children's writing processes, and to observe as much as possible of how a piece of writing takes its shape from its conception to ultimate completion, it was desirable that the degree of imput by the researcher be kept to a minimum. However, a limitation of the study was that procedures used to examine writing processes required the assignment of writing tasks and the performance of school-based tasks within time and place restrictions imposed by the researcher.

Varied stimuli, both verbal and non-verbal, were used to initiate writing in four tasks. One task allowed either the choice of a topic from three suggested alternatives or a free choice of topic, and two tasks involved a free choice of topic. The tasks were designed such that the resultant writing would be relatively "free" and not too greatly restricted by the demands of the task. Furthermore, while some novelty of approach was used in the tasks, they were of a kind considered reasonably familiar to children at the upper level of the elementary school.

Some consideration was given to the notion of audience for the writing. While all tasks were obviously written in response to the directions of the researcher and thus the product was written primarily for the researcher as audience, one task was set where the anticipated audience was other children taking part in the study.

In four of the tasks a stimulus, or topic, or choice of topics was given and the child asked to write a story immediately. However, two home assignments were given to be done at some time during the six days intervening between meetings with the researcher. One task involved the child being given directions to prepare a story to be written in the individual writing session with the researcher a week later.

Hence, the seven writing tasks involved the writing of stories initiated by verbal and non-verbal stimuli, with varying degrees of choice of topic, with some variation of the anticipated audience and with varying amounts of time being available for preparation for writing.

Directions to subjects were, as far as possible, given in a set manner. The seven tasks are outlined below.

Task	Where Performed	Topic/ Stimulus	Directions Given to Writer by Researcher	Product
First	School	Free choice of topic, or selection from three alternatives	Write a story on any topic you like, or, if you prefer, choose one of these topics: Smoke! The Secret Cave The Midnight Moonlight Monster	First story
Second	School	Sounds of tropical birds (Sound Effects, Vol. 4, Side B, Major Records LP 1019)	Listen carefully to the sounds I am going to play. Then write a story that comes to you from listening to the sounds.	Sound stimulus story
Third	Home	"Plot-line"	Think about what comes to your mind when you read, "Little boy . . . river bank . . . splash!" Write a story about this.	Plot line story
Fourth	School	Four stringed and two glove puppets	Write a story which comes to your mind after playing with the puppets.	Puppet stimulus story
Fifth	Home	Free choice of topic	Write a story on any topic you like. I am going to take your story to the other school to let the children who are taking part in the study read it. In return I will bring over their stories for you to read.	Swap-around story

Task	Where Performed	Topic/ Stimulus	Directions Given to Writer by Researcher	Product
Sixth	School	Picture. Cat on a table. (Allinson, Allinson, McInnes, 1972, p. 20)	Write a story which comes to your mind after looking at the picture.	Picture stimulus story
Seventh	School	Free choice of topic	Next week I will ask you to write a story for me on a topic you have chosen. Think about the story during the week and be ready to write it when you come in next week.	Prepared story

Data Gathering Procedures

Data gathered for the study were of two main types:

1. Data on the Composing Processes
2. Personal Data

Procedures followed in the collection of each of these two main types of data are outlined below.

1. Data on the Composing Processes

In addition to the initial meeting with each child for the purpose of selecting subjects for the study, the researcher met each child individually nine times over a period of five weeks in November and December, 1977. One meeting was held in the first week, and two meetings, on consecutive days, were held in each of the subsequent four weeks.

Meetings were held in a separate room made available in both of the schools from which subjects were selected.

Meetings with Individual Students

Week One

First Meeting

At the first meeting, some time was spent in informal discussion aimed at enabling researcher and child to become acquainted. The child was told that the researcher wanted to find out all he could about how grade 6 children write stories and that the teachers had recommended the child as a good writer. The general nature of the tasks and procedures of the study were outlined.

The first story was then written. Notes were made by the researcher on the child's overt writing behaviour during the composition. Retrospective comment on the writing was then given by the student.

Week Two

Second Meeting

At the second meeting, the sound stimulus story was written. The writing act was videotaped. The first stimulated recall session on the writing was held soon after the completion of the writing of the story.

Third Meeting

The third meeting was held on the day following the second meeting. The second stimulated recall session on the writing of the sound stimulus story was held. Children were given directions for the plot-line story to be completed before the fifth meeting a week later.

Week Three

Fourth Meeting

The puppet stimulus story was written during the fourth meeting. The writing act was videotaped and the first stimulated recall session on the writing held.

Fifth Meeting

The fifth meeting was held on the day following the fourth meeting. The second stimulated recall session on the writing of the puppet stimulus story was held. Children were given directions for the swap-around story to be completed before the seventh meeting a week later. Retrospective comments were made on the writing of the plot-line story.

Week Four

Sixth Meeting

The picture stimulus story was written during the sixth meeting. The writing act was videotaped and the first stimulated recall session held.

Seventh Meeting

The seventh meeting was held on the day following the sixth meeting. The second stimulated recall session on the writing of the picture stimulus story was held. Retrospective comments were given by the children on their writing of the swap-around story. Directions were given for the prepared story to be written at the eighth meeting, six days later.

Week Five

Eighth Meeting

The prepared story was written at the eighth meeting. The writing act was videotaped and the first stimulated recall session held. The children read and commented on the swap-around stories written by subjects from the school other than their own.

Ninth Meeting

The ninth meeting was held on the day following the eighth meeting. The second stimulated recall session on the writing of the prepared story was held. The final interview with the child was conducted.

Videotaping

Children's writing in the second, fourth, sixth and seventh tasks was videotaped. Videotaping techniques were tested in a Pilot Study involving five grade 6 children at one elementary school in the City of Edmonton in September, 1977. The Pilot Study is reported in detail in Appendix A. Based upon the experience gained in the Pilot Study, the following procedures were followed in the videotaping of writing acts in the actual study.

The child was seated at a table and provided with writing materials—a black Flair "Hardhead" pen, yellow lined paper and yellow unlined paper. The writing of the story was done on the lined paper. The children were told to use the unlined paper for notes, drawings, or scribblings.

Two Panasonic Television Cameras were used. One camera was located in front of the writer and focused upon the writer's face. The second camera was located behind the writer and directed over the right shoulder of right-handed writers and over the left shoulder of left-handed writers. A Sony Videocamera Selector was connected to both cameras. By means of this, the researcher could switch filming to either camera. A Sony ECM 150 Microphone was attached to the writer's clothing near the throat. The recording was made by a Sony Videocorder AV 3600 using Sony V62 half-inch reel-to-reel videotape. The picture being recorded was viewed on a Sony 110 Television Monitor. All recording was done by the researcher alone.

The filming of the writing act took place in a quiet room with only the researcher and the subject present.

At the first videotaping session, some time was spent in familiarizing the children with the audiovisual equipment and procedures. At each subsequent recording session, equipment was checked in a brief trial recording before the recording of the writing act was done.

A good quality videotape recording of the writing act was obtained. During writing, most filming was done using the camera directed over the writer's shoulder. This camera filmed the production of the written piece. A switch was made to the other camera, directed at the writer's face, during non-writing periods of the composition.

Composing Aloud

During their composition of the stories in the videotaped tasks, children were asked to compose aloud. The directions for composing aloud which were given by the researcher were as follows:

> That little microphone pinned to your clothes will pick up and record anything you say, even when you speak quite softly. While you are making up your story which I am videotaping, I want you to talk to yourself. Speak the things that are going through your mind as you plan and write the story. If you do this, we will have not only a picture of your writing the story, but sound as well. So, talk to yourself, speak aloud what is going through your mind. Then, when we watch the videotape replay, we will be able to see and hear how you made up the story.

The use of composing aloud in the study of writing process is based upon the assumption that the verbalizations produced by children in response to the request to "talk to yourself," "speak the things going through your mind" will constitute at least a reflection of the inner thought processes being employed.

A format was devised for the transcription of videotapes which included both the subject's composing aloud and the actual writing. Composing aloud was transcribed on the left of the page and the writing on the right of the page. Simultaneous composing aloud and writing was indicated by entries placed side by side. Where composing aloud preceded the writing, the composing aloud was transcribed above the writing entry. Approximate time taken for each segment of composing aloud and writing was also entered. Total length of the story in words, writing time in minutes, and average writing rate in words per minute were calculated for each videotaped story-writing.

A copy of the transcription of a videotape is included as Appendix B.

Stimulated Recall

No reported uses of the stimulated recall technique with young children or in writing research were located by the researcher. In the Pilot Study procedures were devised and tested with five children, and it was found that grade 6 able writers responded readily to the stimulus of a videotape recording of their writing to discuss their composing processes. The experience gained in the Pilot Study formed the basis of stimulated recall procedures used in the actual study.

It was decided to hold two stimulated recall sessions on the writing of videotaped stories, one shortly after the completion of the writing and another on the following day. This decision was made in the belief that two stimulated recall sessions would yield maximum insight into composing processes, and also allow for a check on the reliability of comment made in each session.

Care was taken in the giving of directions to children in the stimulated recall sessions. Marland (1977) recommended that, in working with adults, the goals of research and purposes served by the use of stimulated recall should be made clear to the subjects. However, in this study with young children, it was decided to simply tell the subjects that the videotape was being played to help them remember as much as possible about how they made up their stories. Directions were kept simple and standard throughout the study. The following procedures were used in the first and second stimulated recall sessions:

First Stimulated Recall

At the conclusion of writing the child was given a few minutes to relax. The tape was rewound. The child was shown how to operate the "stop" control of the Videocorder. Then the researcher gave the following directions:

> Now that you have finished writing your story, I would like you to watch the videotape recording of your writing. You will be able to see what you were doing and to hear what you were saying as you made up the story.
>
> I want to find out from you as much as I can about how you made up the story. I want you to tell me as much as you can of what you were thinking as you planned and wrote. The videotape will help you to remember what was going through your mind at different times.
>
> We can stop the tape anytime we like by pushing the "Stop" control. Also we can wind the tape forward. Now, anytime you can tell me something about how you made up your story, any of the things you were thinking at different times, I want you to stop the tape and tell me all about it. Sometimes I will stop the tape and ask you to tell me about what you were doing and thinking at some point in the story.
>
> Remember now, anytime you can tell me about what you were thinking as you were making up your story, stop the tape and tell me all about it.
>
> I will record what we say on the audiotape. Do you know what to do? Have you any questions?

Any questions or concerns raised by the child were dealt with. The directions were repeated or elaborated upon, if necessary.

The videotape recording was switched on. "Stops" were made and comments and discussion recorded on the audiotape.

Sessions were limited to a maximum of 30 minutes and were usually of approximately 15 to 20 minutes in length. It was found in the Pilot Study that children became fatigued after approximately 20 minutes. Since writing time taken by the children in the videotaped tasks varied from approximately eight minutes to 45 minutes, it was possible to view the whole of the writing act in only a few cases. The length of time spent in actually viewing the tape varied according to the amount of time taken in "stops" for comment and discussion. Hence, it was necessary that a selection of segments of the tape for viewing be made. The following steps were followed in selecting segments for viewing.

1. The first few minutes of the writing act were viewed. In the Pilot Study, it was found that the viewing of the early stages of the composition of a story was usually productive of spontaneous comment by the writer.

2. The child was asked by the researcher if there were any parts of the videotape he would like to see. Any segments asked for by the child were viewed.

3. During the videotaping of the composition, the researcher noted segments which appeared particularly interesting. These segments were viewed.

4. The last few minutes of the tape were viewed, since it was found in the Pilot Study that the viewing of the concluding stages of the writing act was often productive of spontaneous comment by the writer.

All comments and discussion during "stops" were recorded on audiotape. The tapes were later transcribed, with a clear indication given as to which "stops" were initiated by the writer and which were initiated by the researcher. Sample transcriptions are included as Appendix C.

Second Stimulated Recall

Second stimulated recall sessions were held on the day immediately following the writing of each of the videotaped tasks.

Segments of the videotape of the writing act were played. The following directions were given to the child by the researcher:

> Today I am going to play some parts of the videotape of your writing which we made yesterday. I want you to tell me as much as you can remember of what you were thinking as you planned and wrote the story. The videotape will help you to remember what was going through your mind at different times.
>
> Anytime you can tell me something about how you made up the story, any of the things that were going through your mind at different times, I want you to stop the tape just as you did yesterday and tell me all about it. Sometimes I will stop the tape and ask you some questions about what you were doing and thinking at some point in the story.
>
> Don't worry if you think you are telling me something you told me yesterday. Tell me anything you can remember about how you made up your story.
>
> I will record what we say on audiotape. Do you know what to do? Have you any questions?

Any questions or concerns raised by the child were dealt with. The directions were repeated or elaborated upon, if necessary.

The videotape recording was then switched on. "Stops" were made and comments and discussion recorded on audiotape.

Except in one or two cases where the actual writing time taken for the composition was quite short, segments only of the videotape were viewed so as to limit the session to a maximum of approximately 30 minutes. The following steps were followed in the selection of segments for viewing in the second stimulated recall sessions:

1. In the evening of the day of the writing, the researcher viewed the entire videotape of the writing act, listened to the comments made in the first stimulated recall session and studied the written product. Segments of the videotape which seemed particularly interesting and likely to stimulate further discussion of aspects of the composing process were selected. These segments were viewed.

2. The child was asked if there were any parts of the videotape he would like to see. Any segments asked for by the child were

viewed.

3. The first few minutes of the writing act were viewed.

4. The last few minutes of the writing act were viewed.

All comments and discussion during "stops" were recorded on audiotape. The tapes were later transcribed with a clear indication given as to which "stops" were initiated by the writer and which were initiated by the researcher.

Retrospective Comment on Non-Videotaped Tasks

The first, third and fifth tasks were not videotaped. The first task was performed in Week One at the first meeting, while the third and fifth tasks were performed as home assignments. At the conclusion of the writing of the first task the following directions were given to the child concerning retrospective comment on the composition. The same directions were given concerning the third and fifth tasks when the writing of these was discussed at the fifth and seventh meetings respectively:

> I would like you to look back over the story which you have written. I want you to tell me all you can remember about how you planned and made up the story. Try to go back over what you were thinking at different times while you were doing the story. I want to know everything you can tell me about your story.
>
> Do you know what to do? Have you any questions?

Any questions or concerns raised by the child were dealt with. Comments and discussion were recorded on audiotape and later transcribed.

Final Interviews with Students

During the ninth meeting a final interview with each child was conducted. The purposes of this interview were to gain further insight into the subject's general conception of writing for use in building a profile of the writer, and to obtain the subject's views on the procedures used in the study as part of the evaluation of these. The interviews were audiotaped and later transcribed.

The questions asked in the final interview are reported in full as Appendix D.

Written Products

Seven stories were written by each subject. Four of these were written in videotaped sessions, one as a non-videotaped school-based task, and two as home assignments. The length of each story in words, and the time of writing in minutes and average rate of writing in words per minute for the school-based tasks were calculated.

Copies of the stories are included as Appendix E.

2. Personal Data on Subjects

In addition to data directly related to the composing process, data were gathered on each subject for the purpose of better understanding the total context in which each of the writing tasks performed in the study could be viewed. The study focused upon a subject writing seven pieces and giving insight into covert mental processes involved in writing. However, it was necessary to know more about the subject since his total personality, his past experiences both in and out of school, the total environment in which he lives, will affect the composition of any single piece of writing. Production of a written piece is an intensely personal matter. Hence, it is necessary to know something of the personality of the writer for an understanding of components of his composing processes to be gained.

Wilkinson (1971) emphasized that language cannot be really understood outside of the context in which it is produced. An attempt to understand a piece of writing in terms of the processes involved in its production requires that consideration be given not only to the immediate circumstances in which the piece is written, but also to more remote influences. Hence, data were gathered which provided background information and gave insight into elements of the total context in which the particular writing tasks could be viewed. These data were obtained from interviews with the children's teachers, their families, and from school records. Furthermore, general knowledge of the personalities of the children was gained by the researcher during the nine individual meetings held during the study.

Interviews with Teachers

At both schools from which subjects for the study were drawn, two teachers shared the instruction of grade 6 students. During the fifth week of the study an interview was held with the teachers at each school. The purpose of the interview was to gain background information on each of the subjects from the members of the teaching profession most closely associated with them on a day-to-day basis. Emphasis in the interview was upon the child's performance in the language arts. However, other academic and non-academic matters, relevant to the study, were discussed. Information gained in the interviews was used in building profiles of the child writers.

The questions asked in the interviews with teachers are included as Appendix F.

Interviews with Parents

An interview was held with both parents of five of the children who took part in the study. The parents of the sixth child declined to be interviewed because of their lack of proficiency in the English language. However, at their request, an interview was held with an adult elder brother of the child.

The purpose of the interview was to gain information on the child's general development, particularly in reading and writing, his present reading and writing habits, and possible influences on his writing such as television viewing, hobbies, and general personal experience. Information given in the interviews was used in the building of profiles of each child writer.

The interviews were generally informal. However, a questioning guide was followed. This is included as Appendix G.

Examination of School Records

School records provided a small amount of personal data on each of the subjects. Personal details such as date of birth and number of years at the school were obtained in this way.

Each school had varying amounts of data in the form of children's scores on standardized tests. These were perused by the researcher. Teachers also made available each child's results in language arts tests given during the school year.

Summary

This study was designed to examine the composing processes employed by six grade 6 able writers as they performed seven story-writing tasks. Six children, four boys and two girls, were selected as subjects. Subjects were recommended by principals and grade 6 language arts teachers of two public elementary schools in the City of Edmonton as able writers at the grade 6 level, clear and fluent speakers and willing, co-operative students. Seven story-writing tasks, initiated by different stimuli both verbal and non-verbal, were performed by subjects. Varying degrees of choice of topic were given and some variation in the anticipated audience for the writing was introduced. Five tasks were written in the school situation and two as home assignments. A videotape recording was made of the writing of four of the school-based tasks. Introspective insight into the composing process was sought by having subjects compose aloud as they performed the videotaped tasks. Retrospective insight into composing processes used in all tasks was sought with the stimulated recall technique being used with videotaped tasks. Personal data on subjects were obtained through interviews with teachers and parents, and from school records.

Chapter IV

ANALYSIS OF DATA

Overview

Data gathered in the study were of two main types:

1. Data on the composing process,
2. Personal data.

Both types of data were used in building partial case studies of the six child writers. However, detailed analysis centered on the data on the composing process. Personal data were used to provide background on the subjects against which the stories written by the subjects and their introspective and retrospective comments on the stories could be examined.

This chapter outlines the development of a category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, against which profiles of child writers are examined in Chapter V. Each facet is defined with examples. The procedures followed in segmenting and categorizing subjects' language used in introspective and retrospective comment are described.

Written products and final interviews were analysed for use in building the profiles of writers. The methods of analysis of these data are described.

Analysis of Introspective and Retrospective Comment

A category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, was developed by inductive means. Transcripts of the comments made by all subjects in composing aloud while writing, in stimulated recall sessions following the writing of videotaped tasks, and in discussion of non-videotaped tasks were made and the examination of these transcripts by the researcher led to the building of the category system.

The format used in transcribing videotapes is shown in Appendix B. The videotape of the writing act was viewed by the researcher, who recorded the student's verbalizations in conjunction with the progressive writing of the story. The writing act was divided into approximate time segments (accurate to the nearest five seconds). A segment consisted of each separate verbalization or writing action separated by a pause. The sequence of events in the composition was indicated by the sequence of entries in the Composing Aloud or Writing columns. Where composing aloud and writing occurred simultaneously, both the verbalization and the written words were recorded within the same time segment.

The mere speaking of the actual words simultaneously with the writing of them was not recorded as composing aloud. However, when the subject rehearsed the words before writing, this rehearsal was included as composing aloud.

Typed transcripts were made of all the comments of the subject, and discussion between subject and researcher, in stimulated recall sessions on videotaped tasks. Comment and discussion on non-videotaped tasks were also transcribed. Sample transcriptions of retrospective comment are included as Appendix C.

The development of the category system began with an examination of all transcripts. Statements made by subjects which referred to similar concerns or stages in the composition of stories were noted. For example, the following statements, made by different subjects, referred to the selecting of an idea for development in the story.

> Because I like rabbits, so I made this story about rabbits because I kind of like rabbits. (Debbie)
>
> I'll make it about lacrosse. (Nadr)

Responding to the stimulus given to initiate the writing was referred to in the following statements:

> On the tape the animals sounded like they were scared or something. (Brad)
>
> In the picture it looked like no one was there. (Kathy)

The following statements were concerned with the ending of the story:

> I wanted to make a fateful ending, sort of a happy ending, like everything else is. (Jeff)
>
> Well, the ending I put, it was a dream. (Brad)

The source of an idea used in the story was referred to in these statements:

> I was thinking of a movie that I'd watched where a man had stolen a raceboat and kidnapped three children. (Jeff)
>
> I was kinda thinking about a book I've read called Machine Gunners by Robert Westfall. (Billy)

A first examination of all introspective and retrospective comments resulted in the making of a tentative list of 32 concerns or stages in the composition of stories which children referred to. The term facet was applied to the diversity of concerns or stages thus identified. The term was derived from the observation made by Gardner (1975) that writing is a "supremely complex and multi-faceted activity" (p. 119).

In this study, a facet of composing process is defined as, "a concern or stage in the composition of a written piece."

The first examination of data revealed that there were common facets of process referred to by the subjects both in their composing aloud and in subsequent comment. However, the first tentative list required modification, and careful definitions with examples. Furthermore, it was necessary to adopt a systematic approach to the data which would ensure that all statements made by subjects could be accommodated in a category system. The need was also seen to distinguish between statements made spontaneously and those made in response to the researcher's questions. Hence, several more examinations of the data were made before the final list of facets was drawn up. All data were firstly segmented into communication units. This syntactic segmentation was followed by the labelling of each segment or group of segments which referred to a particular concern or stage in the overall composition of a story. Thirdly, the facets of process referred to were identified. This three stage examination of the data leading to the development of the category system is outlined below.

Segmenting of Language

All transcripts of language used both in composing aloud and retrospective comment were segmented using as a basis the communication unit defined by Loban (1976) as each "independent clause with its modifiers" (p. 105).

While the intent of this study was to focus upon the semantic rather than the syntactic aspects of language, the segmenting of language syntactically provided an objective means of reducing the language to small units which could then be examined for their semantic intent.

The term statement was used to describe the segments which resulted. In this study, a statement is defined as, "a segment of the subject's introspective or retrospective comment consisting of an independent clause and its modifiers."

However, while the communication unit was utilized as the basic means of segmenting language, important modifications in its application were made because of the nature of this study.

Firstly, in this study, very little of the subjects' language was discarded as being what Loban termed mazes and Hunt (1965) termed garbles. Loban eliminated from his analysis of oral language,

> series of words (or initial parts of words), or unattached segments which do not constitute a communication unit and are not necessary to that unit. (p. 10)

Hunt eliminated any group of words which could not be understood by the investigator, in his analysis of written language.

In this study, the subjects' meaning was sought in each piece of language, and any piece of language, the meaning of which was comprehensible to the researcher, was included. In most cases, it was possible to comprehend the subject's meaning, even when single words, groups of words and other incomplete utterances were spoken. This was so because the language was used with reference to a written piece. Each piece of language could be considered within the context of other pieces spoken by the student with reference to the same piece of writing. Thus, by studying the language in its context, in most cases the semantic aspect of a syntactically incomplete utterance could be discerned.

The need for placing greater emphasis on the meaning of even incomplete utterances in this study arose from the type of language used in composing aloud. When directed to compose aloud, students were not asked to speak in conventional language to an audience other than themselves, but rather to "talk to themselves" and to "speak aloud their thoughts." They were directed thus by the researcher:

> While you are making up your story I want you to talk to yourself. Speak the things that are going through your mind as you plan and write the story. If you do this, we will not only have a picture of your writing the story, but sound as well. So, talk to yourself. Speak aloud what is going through your mind.

Most of the verbalization of subjects in composing aloud was comprised of well-formed, syntactically correct sentences which could be segmented into communication units. However, single words, groups of words and incomplete utterances were also segmented since these were regarded as important indicators of covert mental activity occurring during the composition. Such language may have been an expression of inner speech whose function has been described by

Vygotsky (1962) as that of communicating with the speaker alone. This speech is syntactically loose and abbreviated in form. Hence, the syntactically loose, abbreviated language which some subjects used in composing aloud was segmented whenever the semantic intent of the language could be discerned by the researcher.

Hence, both in composing aloud and in retrospective comment, all language was segmented except in the very rare instances where the semantic intent was quite incomprehensible.

Another modification of the application of the communication unit was the decision not to count "Yes/No" answers, and variations on these, as statements. It was considered that "Yes/No" answers, which were not followed by elaboratory comment, yielded no real insight into the subjects' composing processes.

Irrelevant statements, such as questions to the researcher, were also not counted as statements. Comments which of themselves yielded no insight into the composition of a story were not counted. For example, comments such as "That's about all, I guess," "Well, it's kinda hard to say," and "That's it" were not counted. Wilkinson (1971) referred to oral language such as "er" and "mm" as stabilizers and considered them to have important uses in communication (p. 49). However, of themselves, these stabilizers yielded no insight and were not counted. Similarly, the use of what Wilkinson termed fillers, "kind of," "sorta," "like," "you know," were not counted as statements.

Hence, a small amount of incomprehensible language, "Yes/No" answers and their variations not followed by elaboratory comment, irrelevant statements, comments which yielded no insight of themselves, stabilizers and fillers were eliminated. All other language used by all subjects in introspective and retrospective comment was segmented into communication units.

Spontaneous and Provoked Comments

The distinction was made between spontaneous comment, that which was made by the subject which was not in response to a direct question by the researcher, and provoked comment, that which was made in response to a direct question.

All introspective comment was spontaneous. In retrospective comment on videotaped tasks, the distinction between spontaneous and provoked comment was simplified by the use of different symbols in the transcripts to indicate whether the subject or the researcher stopped the tape to initiate discussion. In general, when the subject stopped the tape, spontaneous comment followed immediately. Where the researcher stopped the tape, a question was usually asked of the subject which produced provoked comment.

Retrospective comment consisted of both spontaneous and provoked comment.

Slant lines (/) were used to mark the beginning and end of each statement. Black pencil was used to mark statements made spontaneously, and red pencil was used to mark statements made in response to questioning.

Elements

Following the segmentation of all transcripts into statements, single statements or groups of statements were labelled according to the concern or stage in the composition of the particular story to which they referred. The original tentative list of 32 facets served as a basis for this labelling but the list was extended and modified as appropriate labels were devised. The term element was selected to describe

> a statement or group of statements in the subjects' introspective or retroactive comment which refers to a particular concern or stage in the overall composition of a story.

A total of 46 labels were required to describe the concerns or stages in the composition of stories to which children referred.

A sample of analysed transcripts is included as Appendix H.

Facets of Composing

The 46 labels required to describe the concerns or stages in the composition of stories to which the children referred constituted a list of facets of composing a story.

The list of 46 facets was then arranged into sub-categories and main categories.

The first stage in the categorization of facets was to arrange these into groups where a relationship between facets was discerned. For example, all facets concerned with the sources of ideas or details used in stories were grouped. Facets which were concerned with problems associated with the production of stories were grouped. Facets concerned with the beginning, the development, and the ending of the story were grouped. In this way, 10 sub-categories were formed.

These sub-categories were then grouped according to the relationship observed between them, and three main categories emerged.

A special category of three facets which had been labelled thinking ahead, thinking back and spontaneous thought were not included in the categorization with the other 43 facets. This was done since it was found that these references to cognitive activity always occurred in conjunction with some other facet of process. For example, the statement "The reason I made the mistake was I was thinking ahead of the sentence" refers to thinking ahead, but is made with particular reference to a mistake involving omission of words. References to thinking did not occur in isolation but with reference to some particular facet in the composition. Hence these three facets were included in a special level in the category system since they involved a form of cognitive activity which in fact underlay the activities referred to in the composing of stories.

The sub-categories and main categories are shown in Figure 1. The complete category system is shown in Figure 2.

Definition of Facets

The facets of composing a story which emerged from the examination of the introspective and retrospective comments of the six children in seven story writing tasks were then defined. Definitions were kept simple, and described as accurately as possible the component of composition to which the children's comments referred. These definitions do not purport to be strict literary definitions of terms. They are based upon the children's statements of what they were "doing" as they composed. For this reason, two examples from children's comments are given to support each definition. The definitions are best understood with reference to the examples. The main categories and sub-categories into which the facets were grouped are also defined.

1.0 WHAT TO WRITE
    1.1 Ideas
    1.2 Sources

2.0 HOW TO WRITE IT
    2.1 Beginning
    2.2 Developing
    2.3 Finishing
    2.4 Components
    2.5 Concerns

3.0 WHAT IS IT LIKE?
    3.1 Evaluating
    3.2 Discussing
    3.3 Reading

THINKING AHEAD

THINKING BACK

SPONTANEOUS THINKING

Figure 1

Main Categories and Sub-categories of Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks

1.0 WHAT TO WRITE?

1.1 Ideas
- 1.11 Responding to stimulus
- 1.12 Searching for an idea
- 1.13 Selecting an idea
- 1.14 Rejecting an idea
- 1.15 Incubating an idea

1.2 Sources
- 1.21 Literature
- 1.22 Experience
- 1.23 General Knowledge
- 1.24 Television/Movies
- 1.25 Other

2.0 HOW TO WRITE IT?

2.1 Beginning
- 2.11 Planning
- 2.12 Starting

2.2 Developing
- 2.21 Point of view
- 2.22 Lexical choices
- 2.23 Stylistic choices
- 2.24 Searching for details
- 2.25 Selecting details
- 2.26 Production strategies

2.3 Finishing
- 2.31 Shortening
- 2.32 Ending

2.4 Components
- 2.41 Theme/Moral
- 2.42 Setting
- 2.43 Mood
- 2.44 Climax
- 2.45 Title
- 2.46 Characterization
- 2.47 Naming
- 2.48 Illustrating
- 2.49 Humor

2.5 Concerns
- 2.51 Production problems
- 2.52 Spelling
- 2.53 Handwriting
- 2.54 Omitting words
- 2.55 Ambiguity
- 2.56 Paragraphing
- 2.57 Punctuation/Capitalization
- 2.58 Grammar

3.0 WHAT IS IT LIKE?

3.1 Evaluating
- 3.11 Re-reading
- 3.12 Revising
- 3.13 Judging the part
- 3.14 Judging the whole

3.2 Discussing
- 3.21 Commenting on content

3.3 Reading
- 3.31 Sense of audience

THINKING AHEAD

THINKING BACK

SPONTANEOUS THINKING

Figure 2

Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks

WHAT TO WRITE? HOW TO WRITE IT? WHAT IS IT LIKE?

1.0 WHAT TO WRITE?

The main category WHAT TO WRITE? contains all facets concerned with the material used in the story.

1.1 Ideas

The sub-category Ideas contains all facets concerned with the main thought or idea considered for use or used in the story.

1.11 Responding to stimulus is the reaction of the writer to the various stimuli used to initiate writing of the stories—sounds, puppets, plot-line, picture or topic.

> The reason I had the people getting out of the house was that in the picture the house looked like no one was there. (Kathy. Sixth task. Second stimulated recall.)

> When I heard the tape, what I thought it was about, oh, was a lot of noise and commotion, almost like a noisy work in the park, or some kind of room full of noise. (Billy. Second task. First stimulated recall.)

1.12 Searching for an idea is the attempt by the writer to find an idea to develop in the story.

> Well, what would the story have in it? (Nadr. Sixth task. Composing aloud.)

> I didn't really know what to write about. (Debbie. Second task. Second stimulated recall.)

1.13 Selecting an idea is the choosing of an idea for development in the story.

> I think I'll do a safari. (Jeff. Second task. Composing aloud.)
>
> I think this story be about may be about a mouse. (Billy. Third task. Composing aloud.)

1.14 Rejecting an idea is the deciding not to write about an idea which has been considered.

> Let's see . . . a witch story? No, not a witch story. (Jeff. Sixth task. Composing aloud.)
>
> A robbery? Mm. No. (Nadr. Sixth task. Composing aloud.)

1.15 Incubating an idea is the thinking about or working over of an idea for a story.

> I've been thinking about something like that since I was in grade 4. (Jeff. Third task. Comments.)
>
> I've always wanted to write this story but I've been kind of chicken a little bit because I didn't know how it could really turn out. (Debbie. First task. Comments.)

1.2 Sources

The sub-category Sources contains all facets concerned with the origins of ideas or details considered for use or used in the story.

1.21 Literature is the written work from which ideas or details used in the stories originate.

> The idea came a little from a book called Summer of the Swans. (Billy. Sixth task. First stimulated recall.)
>
> I remember reading in a book somewhere about, um, they called them Bluey in Australia, if they've got red hair. (Debbie. Fourth task. First stimulated recall.)

1.22 Experience is the personal observation or encountering of some aspect of life from which ideas or details used in the stories originate.

The reason I got the part about the eraser and saying it had a slit in its face, lots of us draw each other's faces on the erasers and put tacks in them and make a car out of it. So well, that's where I got the idea from. (Kathy. Fifth task. Comments.)

I used to bring puppets to school when I was a little kid to do something at recess. (Debbie. Third task. Second stimulated recall.)

1.23 General knowledge is the awareness of aspects of life based on hearsay from which ideas or details used in the story originate.

Somebody said you can see what a dog says if you look at his face and watch his eyes for a long time and you can tell what he's saying. (Billy. Sixth task. First stimulated recall.)

Everybody has superstition about how black cats are unlucky and stuff. (Debbie. Sixth task. First stimulated recall.)

1.24 Television/Movies are the filmed or live action events transmitted through television receivers or in movie houses from which ideas or details used in the story originate.

I was thinking of a jungle scene and a safari from a show that I watch on TV. (Jeff. Second task. First stimulated recall.)

The night before I wrote the story I saw the movie Tom Sawyer on TV. (Brad. Third task. Comments.)

1.25 Other (sources) are any means other than literature, experience, general knowledge, television/movies from which ideas or details used in the story originate.

My mom mentioned some ideas but I didn't like them. (Brad. Fifth task. Comment.)

> The idea I got it wasn't from a book or a movie or anything. (Brad. Fifth task. Comments.)

2.0 HOW TO WRITE IT?

The main category HOW TO WRITE IT? contains all references to the putting of the story into written form.

2.1 Beginning

The sub-category Beginning contains all facets concerned with the first steps in putting the story into written form.

2.11 Planning is the scheme for getting the story written, devised before beginning to write.

> I sorta thought out the story quickly and then when I began to write I put it in long form. (Brad. Second Task. First stimulated recall.)

> I knew exactly, I knew what I was going to write. (Nadr. Third task. Comments.)

2.12 Starting is the commencing to put the story into writing.

> I kept starting over again because every time I put something down it didn't sound right and I wanted to get it to sound the best. (Kathy. Second task. First stimulated recall.)

> I had to keep trying several times. There were quite a few story beginnings that I ripped up and threw away because they were just no good. They didn't really tie in. (Debbie. Third task. Comments.)

2.2 Developing

The sub-category Developing contains all facets concerned with the advancing or expanding of the story in written form.

2.21 Point of view is the position from which the story is told.

I wrote myself into the story because I'd kinda like that adventure to happen to me. (Debbie. First task. Comments.)

The story is actually like I'm the one in it . . . It was like I'm in it and I'm speaking . . . It's like I'm saying it, like what happened. (Nadr. Fifth task. Comments.)

2.22 Lexical choices are the selections of particular words to convey the writer's thoughts.

O.K. Now, they spotted a pack of, pack of, pride of, pride of lions. Yeah. (Jeff. Second task. Composing aloud.)

I was thinking would I use "fur," "coat," "collar" or anything about themselves. (Nadr. Fourth task. Second stimulated recall.)

2.23 Stylistic choices are the selections made by the writer of different ways of putting thought into words.

I like to get, just to get, just to get my stories all in different varieties. I like them in different varieties. (Nadr. Fifth task. Comments.)

I didn't know if I was going to have Janet answer the question or have Chrissie keep asking questions or telling the information about the circus. (Kathy. Third task. Second stimulated recall.)

2.24 Searching for details is the attempting to find acceptable details for developing the main idea of the story.

While I was thinking of a way to get George out, like I was naming, like, a witch or a warlock or anything that had magic. (Nadr. Second task. Second stimulated recall.)

I thought what the bear could do, like if he would attack, or be a friend, like, what would he do in the story. (Brad. Fourth task. Second stimulated recall.)

2.25 Selecting details is the choosing of details for developing the main idea of the story.

> Yeah. I'll have them say their coats are better than the other one. Then, they'll both say, "Let's compromise," and then they'll say, "Both our coats are just the same. They both look nice." (Nadr. Fourth task. Composing aloud.)

> She kept asking her parents if she could go to the circus. Yeah. (Jeff. Fourth task. Composing aloud.)

2.26 Production strategies are the tactics employed by the writer to combine parts of the story to form a completed whole.

> I thought of something else as I went along and put it all together. (Kathy. First task. Comments.)

> Well I was writing another sentence and thinking, well, I was writing a sentence and thinking of another sentence. (Brad. Second task. Second stimulated recall.)

2.3 Finishing

The sub-category Finishing contains all facets concerned with the final steps in putting the story into written form.

2.31 Shortening is the means employed to cut down the length of a story.

> But I finally decided, you know, just in the minute, that I was going to get her some presents. That would sort of shorten the story up a little bit. (Debbie. Seventh task. Second stimulated recall.)

> Ah, but then, I thought of another that, another sort of sentence that would make the story shorter. (Brad. Second task. Second stimulated recall.)

2.32 Ending is the completing of the writing of the story.

> Well, when he goes to bed the story's over, because nothing else happens. (Kathy. Second task. First stimulated recall.)

> I usually have a happy ending to my stories. They seem to work out better. Like early in this story I think maybe it might have a different kind of ending where everyone gets killed but I decided not to. (Billy. Sixth task. Second stimulated recall.)

2.4 Components

The sub-category Components contains all facets concerned with the constituent parts of a story.

2.41 Theme/Moral is the main thought, insight or meaning expressed in the story.

> When I was thinking about that I also was thinking about the cruelty that man was showing to animals, you know. (Debbie. Second task. First stimulated recall.)

> Well, I think the main idea is, like I said, the end, the moral was "don't be overconfident," or don't try to make fun of a guy or he'll kill you. (Billy. Seventh task. First stimulated recall.)

2.42 Setting is the place or time in which the story takes place.

> At this point I decided, er, what day and what time would be a good time because dungeons were back in the old days. So I decided to put it back in the 16th century, and I decided it had to be hot, so I put it in August. (Nadr. Second task. First stimulated recall.)

> Right now I'm changing scenes, from where the house is built, over the hill to where they're having lunch. (Kathy. Second task. First stimulated recall.)

2.43 Mood is the atmosphere created in the story.

> I put "darkest part of the swamp." I put that so it would sort of like an eerie feeling, yes, maybe, you know, a creepy feeling. (Brad. Seventh task. First stimulated recall.)

> The mood of the thing . . . an eerie mood. (Brad. Sixth task. Second stimulated recall.)

2.44 Climax is the high point or most exciting moment in the action of the story.

> I used the puppets as dolls in the story sort of . . . that would give some sort of climax to the story. (Debbie. Fourth task. First stimulated recall.)
>
> Is it gonna happen? Is there gonna be a cat? And it was only his toy kitten? You know, leading up to something and just dropping it. (Debbie. Sixth task. First stimulated recall.)

2.45 Title is the name given to the story.

> At the beginning of the story I left out the title, so I put, as the title I put the names of the two dogs and what they did. I put Henry and Hairy Become Friends because that's what happened in the story. (Nadr. Fourth task. First stimulated recall.)
>
> I really don't like writing down the title and putting the story around it. I really like, you know, instead, just looking it over and putting the title down. (Billy. Fourth task. Second stimulated recall.)

2.46 Characterization is the creating of the persons or creatures who take part in the story.

> Most of the people are from our classroom, but one or two of them are cousins and the rest are just made up. (Debbie. First task. Comments.)
>
> And Aunt Gertrude . . . she doesn't know what she's going to do and what's happening. She's just, like, shocked. And that's how I made her. She just sat there. She just . . . oh, she called the doctor. We've got to give her credit. (Kathy. Third task. Comments.)

2.47 Naming is the giving of names to the persons or creatures who take part in the story.

> Well, the character I had Rob, I don't know, but I think it was the easiest one I've got, because my best friend's name is Rob. I was thinking about him because I was going to his acreage on Sunday so I guess that's how I got the name Rob. (Brad. Seventh task. First stimulated recall.)

> Um, at the beginning of the story I had to think of a name, because if I didn't think up a name and start calling him by his real name then it wouldn't sound right in the story. And so the name George came to me. It's just a simple name and I decided to put it down. (Nadr. Second task. Second stimulated recall.)

2.48 Illustrating is the use of drawings and labels as part of the composition of the story.

> That's when I was thinking about drawing the picture . . . when I was drawing the picture I was trying to think of ways that I could express it. (Debbie. Second task. First stimulated recall.)

> After I described the building, I sorta drew a little picture right there. (Brad. Fifth task. Comments.)

2.49 Humor is the comic quality, causing amusement, which is put into a story.

> I thought it would be a kind of a pun to call the place "Villa River Bank" and the kitten "Splash." (Debbie. Third task. Comments.)

> Well, I thought it would be kinda funny, you know, he could kinda laugh a little bit over his name, because, um, "Bluey," and he was red-haired. And he could laugh a little. Just a little bit of a private joke there. (Debbie. Fourth task. Second stimulated recall.)

2.5 Concerns

The sub-category Concerns contains facets involving anxiety or trouble faced by the writer in composing the story.

2.51 Production problems are problems encountered in the combining of parts of the story to form the whole.

> I wanted to have a poltergeist or ghost, sort of, get their strength from Jeremy or something. But there wasn't, I couldn't find any place to put that in right. (Debbie. Sixth task. First stimulated recall.)

There was a few places where I got kinda mixed up. (Nadr. Fifth task. Comments.)

2.52 Spelling is the forming of words by letters according to accepted usage.

No! Spelling's wrong. (Jeff. Fourth task. Composing aloud.)

I didn't know how to spell "write." (Kathy. Fifth task. Comments.)

2.53 Handwriting is the formation of letters with the writing instrument.

Well, I don't really get a chance to print so I decided to print it. I like my printing better than my writing right now. (Nadr. Third task. Comments.)

Well the reason I put what the speaker was saying in printing was because, really, when I'm reading something or doing something I think the printing's bolder than the writing. (Kathy. Fourth task. First stimulated recall.)

2.54 Omitting of words is the unintentional leaving out of words in the written text.

I left out "I get the ball" and I left out "the ball" which is quite important. (Nadr. Seventh task. First stimulated recall.)

I was going to put "It is tomorrow" but I forgot to say "It is." (Kathy. Fourth task. First stimulated recall.)

2.55 Ambiguity is uncertainty about the intention or meaning of a word or group of words.

If it's a "she," I could be talking about any girl or something . . . with "Ann" they know I'm talking about a specific. (Kathy. Seventh task. Second stimulated recall.)

Just there I put "Fred" again because I thought they might think it was the bear because, you know, the bear was right there. So I could be writing about Fred or the bear. (Brad. Fourth task. Second stimulated recall.)

2.56 Paragraphing is the arranging of the written piece in paragraphs.

> Better make it a new paragraph. (Nadr. Seventh task. Composing aloud.)

> I just changed paragraphs. (Kathy. Fourth task. First stimulated recall.)

2.57 Punctuating/Capitalizing is the use of punctuation marks and capital letters according to accepted usage.

> I put those little marks on "fixings" because, you know, like stuffing and cranberry sauce and stuff. (Debbie. Seventh task. First stimulated recall.)

> Oh, I put in punctuation in there. (Kathy. Third task. First stimulated recall.)

2.58 Grammar is the use of the rules of English according to accepted usage.

> Because, if Harry "was," like that's past tense and the rest of my story is in the present tense. (Nadr. Fourth task. Second stimulated recall.)

> Oops! Past tense. Better make it the present. (Nadr. Fourth task. Composing aloud.)

3.0 WHAT IS IT LIKE?

The main category WHAT IS IT LIKE? contains all references to the appraisal of the writing.

3.1 Evaluating

The sub-category Evaluating contains facets concerned with the worth of the writing.

3.11 Re-reading is the checking over of writing already completed.

> One of the things I found out after looking at the story again was that he escaped in the first place from the window, then, um, I said he escaped again. (Billy. Sixth task. First stimulated recall.)

> Here again I was going back to read what I wrote, so I could fix up the mistakes I made back there, and have an idea of what, of what I was going to say in the next paragraph. (Kathy. Second task. First stimulated recall.)

3.12 Revising is the changing or correcting of what has been written.

> I crossed out the first part because I needed to . . . If I phrased the sentences that way, I'd have to change my whole paragraph over again it seemed. (Kathy. Second task. Second stimulated recall.)

> Better put "and" in. (Nadr. Fourth task. Composing aloud.)

3.13 Judging the parts is the writer's estimate of the quality of parts of his writing.

> When I put in that he was able to get the room, that's one part that I think was good. (Jeff. Sixth task. First stimulated recall.)

> No. That bit doesn't really sound right. (Brad. Seventh task. First stimulated recall.)

3.14 Judging the whole is the writer's estimate of the quality of the completed story.

> Well, I like it. Like, well, it's the way I usually picture a story, like not too long and not only half a page. And that's how I like it. (Nadr. First task. Comments.)

> I thought that was a better story than I wrote before. (Jeff. Fourth task. First stimulated recall.)

3.2 Discussing

The sub-category Discussing contains the facet concerned with the consideration by the writer of the content of the story.

3.21 Commenting on content is the talking about and elaborating on what happens in the story.

> The place in the story after he ran to his house, and well the thing is, I guess he was still so, um, an elementary school student, so he didn't know much about cigars and tobacco. What would he do? So he decided to ask his family about it. (Billy. Second task. Second stimulated recall.)

> The bird is thinking to itself that the lumbermen have come back. It's had an experience with man before, you know. Lumbermen have come and cut down the trees. The animals have had to run and escape, but afterwards they could still come back. There was still a home to come back to. (Debbie. Second task. Second stimulated recall.)

3.3 Reading

The sub-category Reading contains the facet concerned with reading and reacting to the story.

3.31 Sense of audience is the awareness that the story may be read by persons other than the writer himself.

> Everybody would get a good description. Whoever reads this would get a good description in their minds of how, and exactly how the dog looked. (Nadr. Third task. Second stimulated recall.)

> I was trying to make it descriptive and trying to get the reader to, um, feel like they were there and they knew exactly what was going to happen. (Kathy. Seventh task. First stimulated recall.)

THINKING AHEAD, THINKING BACK, SPONTANEOUS THINKING

The writers' introspective and retrospective comments included references to the mind of the writer shifting forwards and backwards within the framework of the particular story. The writer thought ahead to details and ideas for inclusion in the story and thought back to ideas and details already included. The searching for and selecting of subject matter for inclusion within the story appeared to consist of this forward and backward thinking within the framework of the story. Obviously the writer had to search his entire cognitive structure for details and ideas. The THINKING AHEAD and THINKING BACK which were included in the category system refer specifically to thinking within the framework of the composition of a particular story.

Occasional references were made by subjects to apparently instantaneous or SPONTANEOUS THINKING, a type of "snap" thinking which the writer could not explain in terms other than such statements as, "It just popped into my head." Hence, three terms, THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING, were used to describe the thought processes referred to by children which underlay facets of composing.

Explicit references to THINKING AHEAD, THINKING BACK, and, to a much lesser extent, SPONTANEOUS THINKING were made by the subjects. However, implicit references occurred much more frequently. Particularly while composing aloud, the shifting of the mind of the writer forward and backward was frequently implicit in his verbalizations.

THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING underlie references to many different facets included in the main body of the category system under WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE? The extended slant line (/) in Figures 1 and 2 which represent the category system indicates that THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING occur in conjunction with, and in relation to, the facets listed in the three main categories.

The terms THINKING AHEAD, THINKING BACK and SPONTANEOUS

THINKING are defined with examples below. Explicit references are used in the examples. Implied references occur throughout the comments. The thought processes underlying the composition of the stories are discussed further in Chapter VI.

THINKING AHEAD is the considering by the writer of details and ideas not yet written but anticipated for use in the story.

> Well I was sorta thinking if it was going to be a miss or going to be a hit. So, like, I was sorta thinking ahead. (Brad. Second task. Second stimulated recall.)

> Here at this point I was thinking ahead of myself and how George would get out and how to make it not so long. (Nadr. Second task. First stimulated recall.)

THINKING BACK is the referring back to details and ideas already written in the story.

> Whenever, like, whenever I got into trouble I would always think over the beginning of the story, and then I'd really go over a little part and then I'd probably get an idea and that would help me think of the next part to do. (Nadr. Second task. First stimulated recall.)

> I had the people come back because, well, first I said that they mightn't be there for about a month. (Kathy. Sixth task. First stimulated recall.)

SPONTANEOUS THINKING is the apparently instantaneous getting of details, or ideas for use in the story.

> As soon as I heard the plot line, it just popped into my head. (Nadr. Third task. Comments.)

> Well it just came along. (Billy. Fourth Task. Second stimulated recall.)

Verification of the Category System Induced from Data

The category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, was derived inductively from examination of all introspective and retrospective data. The category system was referred to two judges, members of the language group within the Department of Elementary Education at the University of Alberta, together with transcripts of the data from which it was derived. The judges verified the process by which the category system was derived. They recommended that THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING be included on a separate level from the other 43 facets of composing derived from the data.

Analysis of Written Products

The focus in this study was on the writing process. Hence, the final products were examined in relation to the processes involved in their production. During the analysis of introspective and retrospective comment, constant reference was made to the product, and the facets of process referred to by the writer related to the content of the story.

Quantitative analysis of the stories was made in terms of the number of words, writing time, and average rate of writing in words per minute. Five of the seven stories were written in the school situation where it was possible to record writing time and thus calculate average writing rate. Two stories were written as home assignments and a word count only was possible in analysing these stories.

Since it was not the purpose of this study to make comparisons between subjects with respect to writing process, quantitative analysis was made of individual writer's products, and the resultant data used in building profiles of the individual writers. Length of stories, times of writing and rates of writing of each subject are presented and discussed in the individual profiles.

Analysis of Final Interviews with Subjects

The final interview with each subject was designed to obtain further insight into the subjects' general conception of writing and also to obtain their views on the procedures used in the study.

The same basic questions were asked of all subjects, with additional follow-up questions being framed according to the responses of each individual.

The responses of each of the children to the three questions related to their conception of writing were recorded and are reported in the individual profiles.

The responses of each of the children to the ten questions related to procedures used in the study were recorded and were used in the evaluation of procedures employed in the study.

Summary

Detailed analysis was made of all introspective and retrospective data. A category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks, was developed inductively from examination of the transcripts of all subjects' introspective and retrospective comments on seven story writing tasks. Two levels were included in the category system. Three main categories—WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE? accounted for all facets of composing stories to which writers referred. The terms THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING were used to describe thought processes referred to by the writers which underlay the facets of composing.

The category system was verified by two members of the language group of the Department of Elementary Education at the University of Alberta.

Written products were analysed and the quantitative data thus obtained were used in building profiles of the six student writers.

Final interviews were analysed. Answers to questions related to subjects' conception of writing were used in the profiles. Answers to questions regarding procedures were used in assessment of the procedures used in the study.

Chapter V

PROFILES OF SIX GRADE 6 ABLE WRITERS

Overview

Analysis of introspective and retrospective comment in terms of Facets of Composing a Story revealed the diversity of concerns considered by the six grade 6 able writers as they composed their stories. In this study, no attempt was made to compare subjects in terms of the quantitative analysis of comment. However, profiles of individual writers were prepared which used the analysis of the individual's comment. The analysis revealed the overall concerns of each writer in the composing of seven stories. Detailed examination of the composition of each story, with particular reference to actual comments made by the writer both during and following writing, provided further insight into the nature of the composing processes of each writer.

Profiles are presented in the following way:

Firstly, a brief biographical sketch is given. The sketch is based upon material gathered from school records and from interviews with teachers and parents.

Secondly, the quantitative analysis of the individual's introspective and retrospective comment is presented and briefly discussed. The following data are included:

1. The length in words of all stories, and the writing time in minutes and writing rate in words per minute for the five stories

written in the school situation;

2. The total number of elements of composing aloud, the percentage of elements concerned with facets in each of the three main categories and ten sub-categories of Facets of Composing a Story, and the percentage of elements concerned with the ten most frequently referred to facets;

3. The number of elements of retrospective comment—spontaneous, provoked and total; the percentage of elements concerned with facets in each of the three main categories and ten sub-categories of Facets of Composing a Story; and the percentage of elements concerned with the ten most frequently referred to facets. (Retrospective comments made in both first and second stimulated recall sessions were combined in calculating the number of elements of retrospective comment.)

Thirdly, the writing of each of the seven stories is examined. The comment of the writer himself, both in composing aloud and in subsequent discussion, forms the main part of this examination, which is arranged generally in terms of the writer's concerns with WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE?

Finally, a summary of the general nature of the composing processes of the writer in the seven story-writing tasks is made.

The stories written by each child are included in Appendix E, and are ordered in the same sequence as that followed in the presentation of profiles. Kathy's stories are followed by Nadr's, Billy's, Debbie's, Brad's and Jeff's, in that order. Each child's first story is followed by the sound stimulus story, the plot-line story, the puppet stimulus story, the swap-around story, the picture stimulus story and the prepared story.

Kathy

Biographical Sketch

Kathy is the elder of two children, both girls. Her father is a university professor and her mother a former primary teacher. The family lives in a single family home in the city of Edmonton.

Both parents, and Kathy herself, are Canadian born.

At the time of the study Kathy was aged 11 years 5 months.

For the past three years while in grades 4, 5 and 6 Kathy has attended her present school. Prior to this, Kathy's family lived in eastern Canada where she attended the one public elementary school while in grades 1 to 3.

School records indicate that Kathy is an able student in all subject areas.

Two teachers, Mrs. T. and Mr. G., teach the 61 grade 6 students at Kathy's school. The class operates in an open area organization.

Mrs. T. described Kathy as a "very well organized sort of girl":

> She's pretty responsible, knows exactly what she has to do in all her school work, and sets out to do that . . . She's a good all-round student.

Mr. G. rated Kathy as a very high achiever and predicted,

> She'll have honors this year in most of her subjects. She works very well in everything she does at school, including her writing. She's a very high achiever.

Concerning Kathy's writing, Mrs. T. commented,

> She's beginning to develop a kind of a flair in writing, like more complex sentences and that kind of thing. She's just generally a good writer although she's got a way to go yet as far as format goes.

Kathy's parents recalled that she displayed an interest in books and writing from a very early age, and learned to read very quickly and easily. Concerning Kathy's present reading habits, her mother remarked,

> She very early got into the series books, starting with the Bobbsey Twins and Cherry Ames and Nancy Drew. But she's pretty well through with them now. Now, the dictionary appears in our washroom, and books appear in our washroom. We are always tripping over books in the house.

Learning to write caused little difficulty to Kathy, her parents recalled. She began by scribbling with crayons and, her father remembered, began to form letters "quite early." She was allowed to use a typewriter in her early writing and this proved a stimulus for the production of early written pieces. The parents reported that Kathy now writes letters to friends, does school assignments, but not very much self-sponsored writing.

Kathy's father recalled a writing episode which indicated that the notion of the function of writing developed in Kathy at an early age:

> She wrote a letter to Prime Minister Trudeau when she was in grade 3, and got an answer back. They'd been talking for a long time about building a road which would cut a couple of hundred miles off our trip home to see grandma. She got very concerned about that and decided she'd do something about it. So we let her send the letter. She got an answer back from the Prime Minister's secretary telling her to write to the Provincial Premier.

Kathy watches some television but her mother reported that some censorship is imposed on viewing. Movies play a very small part in Kathy's life, but the family attended live theatre while living in eastern Canada.

The family has travelled a good deal across Canada.

Kathy is a clear and willing speaker. Her father remarked on her enthusiasm for telling all about her daily affairs:

> "Hey dad! Do you know what?" We hear that all the time. She tells us everything about her school day. Her special interest now is in sport, so we hear all about that.

Quantitative Analysis of Comment

Kathy's stories ranged in length from 308 words in the puppet stimulus story to 785 in the plot-line story. In the school based tasks, she needed from 22.3 to 41.3 minutes to write her stories. Her rate of writing ranged from 10.4 words per minute to 15.2 words per minute. These figures, shown in Table 1, indicate the facility with which Kathy was able to compose stories under the conditions of the study.

Table 2 refers to Kathy's composing aloud. She did little composing aloud, and a total of only 58 elements were counted in the four videotaped tasks. Twelve facets were referred to in the composing aloud. Almost all comment was concerned with HOW TO WRITE IT?, particularly facets in the sub-category Developing. Table 3 shows that selecting and searching for details and the naming of characters occupied over 60% of the composing aloud.

Kathy's retrospective comment also was mainly concerned with HOW TO WRITE IT? with Developing being the sub-category of most facets referred to. Spontaneous comment comprised 85 elements and there were 228 elements of provoked comment. Reference was made to

Table 1

Length, Writing Time and Writing Rate of Stories—Kathy

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	502	40.0	12.5
Sound Stimulus	436	41.3	10.4
Plot Line[a]	785	--	--
Puppet Stimulus	308	22.3	13.6
Swap-Around[b]	385	--	--
Picture Stimulus	406	27.3	14.8
Prepared	528	34.6	15.2

[a] First home assignment

[b] Second home assignment

Table 2

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Kathy

Categories and Sub-Categories of Facets of Composing	% Composing Aloud Main Categories	 Sub-Categories
WHAT TO WRITE?	1.7	
Ideas	—	1.7
Sources	—	—
HOW TO WRITE IT?	89.6	
Beginning	—	5.2
Developing	—	62.1
Finishing	—	3.4
Components	—	13.8
Concerns	—	5.2
WHAT IS IT LIKE?	8.6	
Evaluating	—	8.6
Discussing	—	
Reading	—	
	99.9	100.0

Table 3

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Kathy

Facet of Composing	% Comment
Selecting Details	36.2
Searching for Details	17.2
Naming	10.3
Revising	6.9
Lexical Choices	5.2
Starting	5.2
Setting	3.4
Ending	3.4
Punctuation/Capitalization	1.7
Searching for an Idea	1.7
	91.2

36 different facets of composing. Table 4 shows the percentage of retrospective comment concerned with facets in each main category and sub-category.

Table 5 indicates that selecting details was the facet most frequently referred to in retrospective comment. However, Kathy's comment ranged over a wide number of different facets with only 64.2% of total comment being concerned with the ten most frequently referred to facets. Kathy's use of her own experience in composing, and her concern for points of style are indicated by her comment on these facets.

The examination of Kathy's writing of the seven stories illuminates the trends in her composing indicated by the quantitative analysis of her finished products and her introspective and retrospective comment on the stories.

Composing the Stories

First Story

Kathy chose the topic The Secret Cave for her first story. She began to write almost immediately after being given directions for the task. The title and date were written first. Kathy chose lined paper for her writing. There was no indication of any composing aloud during the writing of the story. The first 12 lines were written without a pause. Kathy then re-read from the beginning and made one cross out in the text. The writing then continued steadily with few pauses until the story was finished. There was only one long pause during which Kathy appeared to re-read the immediately

Table 4

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories—Kathy

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	29.4	21.5	23.3			
Ideas				16.5	10.1	11.8
Sources				12.9	11.0	11.5
HOW TO WRITE IT?	62.3	62.1	62.2			
Beginning				2.3	3.9	3.5
Developing				29.4	35.5	33.8
Finishing				8.2	4.8	5.7
Components				18.8	10.5	12.8
Concerns				3.5	7.4	6.4
WHAT IS IT LIKE?	8.3	16.2	14.1			
Evaluating				5.9	8.3	7.7
Discussing				1.2	1.3	1.3
Reading				1.2	6.6	5.1
	99.9	99.7	99.6	99.9	99.4	99.6

Table 5

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Kathy

	% Comment		
Facet of Composing	Spontaneous	Provoked	Total
Selecting Details	20.0	12.7	14.7
Experience	9.4	7.4	8.0
Stylistic Choices	2.3	7.9	6.4
Responding to Stimulus	9.4	4.8	6.1
Searching for Details	4.7	6.6	6.1
Ending	8.2	4.8	5.7
Sense of Audience	1.2	6.5	5.1
Naming	7.0	3.9	4.8
Characterization	4.7	3.9	4.1
Setting	7.0	1.7	3.2
	73.9	60.2	64.2

preceding few lines and to search for details to continue the development of the story. Minor revisions were made during pauses. At the end of the writing Kathy did not re-read the finished product before handing in her paper.

In retrospective comment on the first task, comments on facets in the category WHAT TO WRITE? concerned the selection and source of the idea for the story. Kathy did not explain why she chose the topic The Secret Cave. However, she acknowledged that her inspiration came from a story she had read. Her personal experience also played a part in the selection of the idea for the story. She explained, "Well, a long time ago, I read a story about a cave. And I like exploring."

Most of Kathy's comment on the first task concerned facets in the main category HOW TO WRITE IT?. Asked to tell all she could remember about making up the story, Kathy began,

> Well first I had to decide who my characters were going to be, like what they were like and what their names were going to be. And then I had to decide what the story was going to be about, um, well, who's going to say what, and who's going to keep quiet. And what happens to them and where they go, the changing of the setting.

Thus, characterization, naming, selecting an idea, selecting details, and setting were facets of composing which concerned Kathy. She also showed an awareness of the use of dialogue as a means of unfolding the plot.

Asked if she had worked out, at the beginning, how the story was going to go, Kathy replied,

> Not really. Like, I worked at it. I started on it first and then thought of something else as I went along, and put it all together.

The only problem mentioned with regard to the writing of the first task concerned lexical choices:

> I kept putting in words that I didn't need. So I kept saying it over and over again finding a word that would sound better.

In the main category WHAT IS IT LIKE?, Kathy's only comment was to express satisfaction with the story: "I just like the way I did it."

Sound Simulus Story

Kathy's story, in response to the sound stimulus, was an untitled piece about building a house. The writing was videotaped and Kathy was asked to compose aloud. She did very little composing aloud. She spent only about 20 seconds searching for an idea before making a false start which was crossed out and a new start made.

The naming of characters caused some problems and Kathy verbalized a list of names before selecting suitable ones. Some revisions were made following re-reading.

Most verbalizations during writing concerned the selecting of details which built up the story.

After writing the final words, Kathy at once handed in the story. She did not re-read the finished product.

Kathy's retrospective comments in the category WHAT TO WRITE? concerned the selecting and origin of the idea for the story. The sound stimulus, tropical birds, was given as the source of the idea:

> The whole idea basically came from the sounds on the tape. I heard noises that sounded like saws and some sounds of birds. So I decided that they were going to build a house in the country.

The story was based to some extent on Kathy's personal experience:

> My uncle, like, he's building his house right now. He lives in the country, and my dad was there so they all had a picnic on the hill there.

Most comments concerned facets in the category HOW TO WRITE IT?. Kathy explained the reason for the false start as being due to her wanting a good beginning which would set the scene:

> Usually, when I write a story I don't like starting out, um, like telling right in the beginning who all the characters were. I like to set the scene first.

Kathy went on to explain how starting the story with a question was a good way of "telling everyone what they were doing":

> I used the question to tell, to ask, to question them, for the reply would tell everyone what they were doing at the time.

The stylistic choice of dialogue to unfold the plot was again referred to in connection with a later stage in the story:

> Well, I had the father speaking when I said "Mark, Jerry, don't you think we should go . . . It's starting to rain?" That was to tell about they're going to be going back to their house. They've finished work there and had to get everything together.

The creating of characters was seen by Kathy as necessary to carry out the action which her idea for a story demanded:

> If you want to get a house built, like you've got to have more than one person to build it. So that's how I got, um, Jerry. He was going to be there in the first place because it was his house. Then I got the father and Jerry's brother to help. And then there would have been enough room in the house if it was only Jerry that was living there. So I got him married to Carol. And I had them have a child so they would have a reason to move out.

Concerning her manner of composing, Kathy mentioned having paragraphs "written out" in her head, before she actually wrote them down.

> From the very beginning I like, I kinda felt what I was gonna be saying. Most of the time, like, in my head I already had my paragraph all written out up there. And if I didn't, I'd start again before I put it down on paper, and keep doing that until it sounded right.

Comments concerning facets in the category WHAT IS IT LIKE? concerned re-reading, both for the purpose of revision and also to help build up details for developing the story:

> I read back to see how much I'd done so far, and to see what was happening in my story . . . and to have an idea of what I was going to say in the next paragraph.

In her comments on stylistic choices, Kathy revealed an awareness of audience. Again, when using brackets around the words "At Home" to indicate a change of setting, she referred specifically to her audience:

> Right here I'm trying to tell the reader that there's going to be a change in scenes from out in the country to where they are all at home.

Kathy was not completely satisfied with her story. After referring to several difficulties associated with the story's production, she concluded, "Well I don't think it's as interesting as I wanted it to be."

Plot Line Story

The third story was written at home. The plot line, "Little boy . . . river bank . . . splash!," prompted Kathy to write Chapter 1 of a "great series." As she wrote, Kathy explained, "I was pretending to be a great series writer." The aim of this approach was to produce something similar to what Kathy had read in popular series of children's books:

> I read lots of Nancy Drew books and stuff like that, and they've got 54 books in that. I like reading books that keep on going on and on 'cos, like, I read books where it seems as if people only live one year—something like that—But here, they've got the kids growing up, all the way until they are married or something like that. When I write stories, it's like fiction.

As well as the literary source of the idea and style for the story, much of Kathy's personal experience lay behind the selecting of details. She also referred to consulting her dad and her encyclopedia in the initial selecting of the idea and the subsequent selecting of details.

The problem of getting started was compounded by the need for Kathy to organize her own time for writing;

> Every time I had a whole bunch of ideas in my head, and none of them seemed to go together, and every time I wrote something down it didn't sound right. So I decided to wait, and I made a time when I didn't have the TV set or anything on. I came upstairs and I just sat there and wouldn't start until I had everything planned out.

Asked how much planning she actually did before beginning to write, Kathy replied:

> I had most of it in my head before I wrote it down, and that night I was trying to think of an ending. And it all fell in after that.

Kathy stated that she preferred to write at home where there was less pressure to produce within time limits:

> Because there's some times I just can't write anything down and then there are other times when it, like, just flows out. At home, I've got more time to do it so I don't have to rush.

In the composing of this story, Kathy showed first concern for creating her characters. She stated that Joey had "a lot of me in him" in that he loved animals, and also because he couldn't wait to find out a secret. The names of some characters were derived from television's Hardy Boys. Aunt Gertrude was depicted as a semi-comic figure. When Joey falls into the river,

> Aunt Gertrude . . . doesn't know what to do. She doesn't know what to do and what's happening. She's just, like, shocked. And that's how I made her. She just sat there. She just, oh, she called the doctor. We've got to give her some credit.

Kathy allowed for the possible continuation of her "great series." She explained that she could use the same set of characters in continuing adventures:

> Like, I could start, you know, like he's . . . he's at the hospital or something like that, and have his adventures at the hospital, or when he came home and started all over again.

Puppet Stimulus Story

Kathy's story, in response to the puppet stimulus, was another untitled piece about a visit to the circus. Again Kathy did little composing aloud. She quickly began to write, and again chose to begin the story with a question asked in direct speech. The naming of the characters posed some difficulty, and names were verbalized before a decision was made. Some revisions were made following re-reading. Some details of the story were rehearsed vocally before being written into the story. However, the writing progressed with few pauses and very little audible composing aloud.

In retrospective comment, Kathy indicated that the puppet stimulus practically decreed what the story would be about:

> The only place I see a clown or a monkey is in the zoo or a circus. So I decided to have it in the circus.

Kathy decided to use the doll puppets as her two girl characters and to incorporate the animal puppets as performers in the circus.

Again, her first concern was with characters and their names:

> The puppets just told me who my characters were going to be, but they didn't tell me the names. So I had to think up my own names for them.

Kathy began the story with a question asked by a character and unfolded a good deal of the plot by means of dialogue between the characters. The "speaker" (ring-master) at the circus was also used to convey to the reader the action of the story. Kathy commented on this style of writing,

> It lets you have the people talking a lot more . . . I'm having the people speak for me . . . I'm not in it as much myself.

Once the initial idea and characterization had been decided, the story was built up as it went along. Kathy stated that, when she began to write, "I didn't know what the people in the story were going to do."

The possibility of continuing the story with a further installment is built in by the "foreshadowing" included in the final sentence:

> In there I said, "Maybe tomorrow we can see the side-shows we missed." So, if I wanted to, I could have, like, wrote what happened the next day when they went to see the side-shows.

Kathy's assessment of the piece was that it was a satisfactory story:

> It depends, like, I compare it myself to some of the books I've read. It isn't as good. But then they're adults . . . Well, usually I'm just happy with anything I've accomplished.

Swap-Around Story

A story about a talking eraser was written as the swap-around story to be read by subjects from the school other than Kathy's own. This was a home assignment.

Kathy commented on the increased difficulty in writing a story where no stimulus or topic is assigned:

> Like, when I saw the puppets it came very easy because they were in front of me. When you're writing on a topic of your choice you need a lot of time to, like, decide what you're going to do.

The story was written in the first person and was based upon personal experience with a substitute teacher. The notion of a talking eraser was also attributed to a story Kathy had written about a talking egg-beater, when she was in grade 5.

Kathy commented on the point of view adopted in the presentation of the eraser story:

> It's part of me here . . . I was playing the part of Judy . . . I was the person in there, and, most of the other times, I was the story-teller not the character.

Thus, Kathy indicated an awareness of her decision to present this story in the first person through the eyes of a character, rather than from the viewpoint of omniscient narrator.

Once again Kathy stated that the selecting of a main idea and characters was made before beginning to write. However, the details were developed as the story proceeded. The ending was not known:

> I knew the eraser was going to talk and she was going to be surprised, something like that. I didn't know the exact ending.

Thus, the story went along with no preconceived plan for its conclusion. To end this story, Kathy used the means of having the school bell ring:

> Well I didn't know how, like, how I was going to finish it, and I didn't know if I should keep on going, like, and tell what happened to him because he talked. So I just had the bell ring, and usually when the bell rings, the teachers tell you to get out.

Kathy felt reasonably satisfied with the story, although she said it was not as good as the one she had written in grade 5:

> Well, the other one like, it tells more about the, um, like, here the eraser he doesn't start to talk until the very end. In the other one, like, I think it was two pages long and it had the egg beaters speaking from the very beginning.

Thus, in judging this story, Kathy again indicated her preference for the use of dialogue between characters as a means of unfolding the story for her audience.

Picture Stimulus Story

In response to the picture stimulus, Kathy wrote another untitled story about cats invading the house of a family who were away on vacation. She spent almost a minute in silent thought before commencing to write. Early in the writing, she verbalized words or groups of words involved in the selecting of details, such as "a holiday trip," "to Michigan," and "dropping them off at grandma's." Kathy spoke the name "Tiny" several times before deciding on the name of her character. The only other composing aloud consisted of searching for detail, "Now, what will happen?", and the rehearsing of words before writing. A few short pauses were made for re-reading parts of the story. However, once again Kathy did not re-read the total finished product.

In retrospective comment, Kathy reported more difficulty in deciding upon an idea for this story than for the other school-based tasks. She stated, "The reason I took a long time was because I didn't know what was going to happen."

Once again Kathy's personal experience played a large part in the selecting of a main idea and subsequent detail:

> Well, it's my mom. It's what my mom always does. Like, when we go, and then when we're about 20 miles away from where we live and then she remembers, "Did I switch off the kettle?" and things like that.

In her comments concerning facets of how she wrote the story, Kathy indicated that details were added as the story went along. For example, she explained,

> Here all the kittens were in, but I didn't know what was going to happen when they were in, like if they would just be going exploring around, or just fall asleep.

Later, Kathy commented,

> I didn't know if this room had stairs or not. So I didn't know if the cat was going to fall downstairs or something like that.

In the composition, Kathy revealed THINKING BACK to details included earlier in the story when making decisions regarding further details for building up the story:

> I had the people come back because, well, first I had said that they mightn't be there for about a month. The second reason was, well, when the people came back, I kinda got to the end, and, if I didn't have them come back, I really didn't really know what I was going to do with the kittens and that all the time.

THINKING BACK to previously written details was also indicated in the comment,

> Here I put that the cereal was their first meal in days because, in the beginning, I remember, I said she was a thin cat.

Thought processes were also mentioned by Kathy in connection with a mistake she made in omitting words in the writing. Concerning the error, Kathy reflected, "That sentence, I think I forgot it because I'd already said it, but I didn't write it down." This comment suggested THINKING AHEAD of what was actually being written. Kathy went on to say,

> I remember now why I missed "the window." I think it was because I was thinking ahead. I was trying to think up a name for Sherry.

Kathy's concern for naming things was mentioned several times in her retrospective comment. She also remarked,

> At home, I've named every plant we have. In New Brunswick we had a big spider plant in the cupboard and I christened it Longlegs or something like that.

Kathy again chose to end her story by putting her characters to bed.

Kathy's only comment on facets involved with WHAT IS IT LIKE? was, "Well, it's O.K."

Prepared Story

The final story told of the adventures of a girl and a stray dog. Kathy had a week to prepare a story on a topic of her own choice to be written in the school situation.

In her composing aloud Kathy made no verbalization before beginning to write at once. She paused and ran through some possible breeds of dog before selecting a Collie for her character. She commented on a couple of revisions made following re-reading during pauses in the writing. Towards the end of writing, Kathy verbalized quite a number of details before including these in the story.

Obviously she had not planned the ending of her story as she mused,

> I wonder how I shall end it. Shall I keep him? I wonder what to call him. Oh, I can't think of a name for that dog. I'm going to call him . . . mm . . . I'll call him Shadow.

Once this decision was made, Kathy quickly finished off the story and handed it in, once again without re-reading the finished product.

Kathy had a week to think about WHAT TO WRITE? She stated that she had been thinking about the idea of a dog story for the whole week, and "also in grade 5." In grade 5 the teacher had read the class a story upon which Kathy's story was based.

Kathy's personal experience was again involved in her selecting of ideas:

> Here the reason I added, "the dog was shaking himself and getting Ann all wet," was because, like, my grandmother she's got a part Collie and a part German Shepherd, and everytime you take a walk he jumps into the lake. Then he comes out and gets you all wet.

While the main idea for the story was pre-planned, details were added as the story went along:

> I didn't know exactly what I was going to do. I knew there was going to be a dog and a person, and that she'd probably get hurt or something like that.

Kathy mentioned her thought processes in composing, again in reference to the omitting of words:

> I guess sometimes I've got too many ideas in my head at once and I'm not being very careful about what I'm writing down. I really don't know.

In her comments on facets concerned with WHAT IS IT LIKE?, Kathy indicated awareness of her audience by specific reference to her reader:

> I was trying to make it descriptive, and trying to get the readers to, um, like, feel like they were there, and they knew exactly what was going to happen.

Later, Kathy stated that she intended,

> Well, basically, for my readers to feel like they were home with Ann, and that they are invisible and they're watching what happened there.

Kathy expressed satisfaction with her story which she described as made up of "pieces":

> I thought this one was pretty good. It was a lot easier because, like, some of the ideas came from other people's stories that the teacher read to us. Some of it is original, but in other parts it's pieces, let's say, a piece of George's and a piece of Joe's and I put it all together in my own way.

Summary of Kathy's Composing

In the final interview, Kathy was asked to name the best story she had written during the study. Kathy could not decide between her swap-around story, the plot-line story or the first story. Thus, she eliminated all the stories the writing of which had been videotaped.

Kathy considered that good stories should be "detailed,"

> and they should tell you a lot about the characters and the atmosphere of the place. You shouldn't keep using the same words all the time and your stories . . . they should be interesting, not all from one end and, well, something that only you enjoy reading. And you should enjoy reading it over again, not just read it and put it away.

Kathy's comments reinforce the impression of her writing processes made by examination of her writing of and commenting upon the seven stories. Her first concern was usually with the creating and naming of characters. Her lexical choices aimed to unfold the plot and to establish a setting, while her comments on the stories reflect a good deal of what she herself displayed in producing the seven pieces.

She tended to commence to write promptly. Usually she established her characters' identities, and showed a preference for dialogue between characters as a means of unfolding the story. She had a very keen notion of the importance of a good beginning. During the writing, details were added which seemed to be made up as the story progressed. Kathy possessed a rich stock of personal experience and ideas derived from her reading, from which to draw details. She tended to read and revise while writing, but did not re-read the finished product. Kathy had a keen sense of audience and wrote not only for herself but also for "the reader" to whom she frequently referred. She was critical of her work, but generally quite satisfied with her efforts.

Kathy was able to give some insight into her thought processes while writing. She spoke of having her paragraphs "written out in her head," but sometimes there were "too many ideas in my head." She explicitly referred to both THINKING AHEAD, which sometimes caused mechanical problems, and to THINKING BACK within the story, in the selecting of detail. In her writing, she stated, things often "just fell into place."

Kathy wrote long stories, and indicated her desire to be a "great series writer." The restrictions placed on her by the videotaping of writing did not seem to suit her style of organizing things. Hence, she eliminated all of the videotaped stories in judging her best pieces. She found composing aloud quite unnatural and, once engrossed in the composition, made few audible verbalizations.

However, Kathy displayed a keenness to discuss her work and an acute awareness of what it was that she "did" as she composed.

Nadr

Biographical Sketch

Nadr is the fourth child in a family of five boys aged 18, 17, 13, 11 (Nadr) and 5 years. Nadr's father is Lebanese, and his mother is Ukrainian. English is the language spoken in the home. Nadr's father is in the clothing trade and his mother performs home duties. The family lives in a single family home in the city of Edmonton.

At the time of the study Nadr was aged 11 years 3 months.

School records show that Nadr has performed at a high level in all school work throughout his school life all of which has been spent at the one public elementary school.

The 50 grade 6 children are divided into two "home" rooms. However, the teaching of both rooms is shared by two women teachers. Since the language arts are taught by both teachers, Mrs. C. and Mrs. I., both were interviewed together and asked to comment on Nadr's school performance.

The teachers expressed a high opinion of Nadr's overall school performance. Mrs. I. pointed out that Nadr reads a great deal, and "never makes a mistake in spelling." Mrs. C. considered that Nadr "seems to grasp things quickly," and obtains a good understanding of things taught. Mrs. C. also pointed out,

> He got the drama award last year in the school. He's very, very good at drama. He's just really terrific when he performs.

The teachers' assessment of Nadr was summed up by Mrs. I, "He's a very, very bright little fellow."

Nadr's mother recalled that Nadr learned to read before he went to school:

> He learned on his own. As I would get the older boys to read, Nadr would sit on the other side and he would follow. He learned that way, just by looking. Also I read a lot to him.

Nadr remains a keen reader who borrows a lot of books from the school and public libraries, his parents reported.

Nadr was described by his father as a very competitive boy:

> He does so well because he's such a keen competitor. I want him to go to the University and I hope he will compete with himself, competing in his own production, and in time come to quite a high position.

The parents could not recall Nadr's early attempts at writing but pointed out that he has never experienced any difficulties with his school work.

The only writing Nadr does at home is concerned with school assignments. He does no self-sponsored writing, to his parents' knowledge.

No limits or censorship are imposed on Nadr's television watching, but his parents stated that he did not watch an excessive amount. His father pointed out,

> He has a creative mind and would prefer to be working on something, a design or something, rather than watching something on television.

Nadr's father concluded:

> Of the five of our boys, Nadr is the one who tries to get 100%. All five have done well at school, but Nadr is the thinker. We think he's great!

During the writing of the earlier tasks in the study, Nadr was troubled by a sore writing hand. The hand was bandaged, and writing appeared to cause him some discomfort. This factor may have affected his performance.

Quantitative Analysis of Data

Nadr's stories were generally quite short. This fact may have been partly due to his having a sore writing hand at the time the study was conducted. Table 6 shows that his stories ranged from a maximum of 370 words to a minimum of 114 words. His rate of writing in the videotaped tasks was not fast, due perhaps to the sore hand, and also to the fact that he spent some time in composing aloud.

Table 7 shows that over three quarters of Nadr's composing aloud was concerned with HOW TO WRITE IT?, with over half of the elements being concerned with Developing. Table 8 reveals that selecting and searching for details were the facets most referred to in introspective comment. The ten most frequently referred to facets accounted for 83.6% of his total composing aloud. Nadr's composing aloud comprised a total of 134 elements. These referred to 21 different facets of composing.

Nadr's retrospective comment consisted of 242 elements of which 138 were spontaneous and 104 provoked. Reference was made to 31 different facets. Table 9 shows the distribution of the elements over the main categories and the sub-categories. About two thirds of

Table 6

Length, Writing Time and Writing Rate of Stories—Nad[illegible]

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	370	36.0	10.2
Sound Stimulus	129	10.8	11.9
Plot Line[a]	114	--	--
Puppet Stimulus	128	14.0	9.1
Swap-Around[b]	362	--	--
Picture Stimulus	135	17.5	7.7
Prepared	178	12.3	14.7

[a] First home assignment

[b] Second home assignment

Table 7

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Nadr

Categories and Sub-Categories of Facets of Composing	% Composing Aloud	
	Main Categories	Sub-Categories
WHAT TO WRITE?	14.9	
Ideas	--	14.9
Sources	--	--
HOW TO WRITE IT?	76.9	
Beginning	--	0.7
Developing	--	53.7
Finishing	--	2.2
Components	--	14.9
Concerns	--	5.2
WHAT IS IT LIKE?	8.2	
Evaluating	--	7.5
Discussing	--	0.7
Reading	--	--
	100.0	99.8

Table 8

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Nadr

Facet of Composing	% Comment
Selecting Details	37.3
Searching for Details	11.2
Setting	6.7
Searching for an Idea	6.0
Lexical choices	5.2
Selecting an Idea	4.5
Responding to Stimulus	3.7
Re-reading	3.0
Revising	3.0
Title	3.0
	83.6

Table 9

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories— Nadr

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	17.4	16.3	16.9			
Ideas				12.3	11.5	12.0
Sources				5.1	4.8	4.9
HOW TO WRITE IT?	66.7	60.5	64.0			
Beginning				1.4	3.8	2.5
Developing				42.7	33.6	38.8
Finishing				2.9	3.8	3.3
Components				17.4	11.5	14.9
Concerns				2.2	7.7	4.5
WHAT IS IT LIKE?	15.9	23.0	19.0			
Evaluating				7.2	16.3	11.1
Discussing				5.8	2.9	4.5
Reading				2.9	3.8	3.3
	100.0	99.8	99.9	99.9	99.7	99.8

Nadr's total comment was concerned with HOW TO WRITE IT?, with 38.8% of elements referring to Developing. Ideas on WHAT TO WRITE? occupied 12.0% of total comment, and Evaluating was the concern of 11.1% of total comment.

Table 10 shows that selecting details was the facet which occupied most comment. Nadr's other comments ranged over 30 different facets with a small percentage of elements being concerned with each. The table indicates Nadr's concern for the setting of his stories which occupied 6.2% of his comment.

Nadr's comments on his stories ranged over a large number of facets, revealing his ability to discuss many different factors involved in the composition of his stories.

Composing the Stories

First Story

Nadr's first story was titled The Midnight, Moonlight Monster. He asked to be given a topic, and said that he preferred to not have to make one up. Before beginning to write, Nadr asked if he could do a rough draft. The answer given was that some unlined paper was available should he wish to use it. Nadr chose to write on the unlined paper, and began writing at once. He wrote without pausing until the fourteenth line. Here, he made a long pause. Another long pause was made after the fourth line of the second page. The final part of the story was written much more slowly with several long pauses. On completing the task, Nadr at once handed in his paper. He did not re-read.

Table 10

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Nadr

Facet of Composing	% Comment Spontaneous	Provoked	Total
Selecting Details	27.5	10.6	20.2
Searching for Details	8.7	6.7	7.8
Setting	7.2	4.8	6.2
Responding to Stimulus	5.8	4.8	5.4
Commenting on Content	5.8	2.9	4.5
Characterization	4.3	3.8	4.1
Lexical Choices	3.6	4.8	4.1
Production Strategies	1.4	2.9	4.1
Selecting an Idea	4.3	2.9	3.7
Judging the Whole	--	8.6	3.7
	68.6	52.8	63.8

No composing aloud was done spontaneously in the writing of the first task.

Nadr's retrospective comments on WHAT TO WRITE? concerned his selecting of an idea. In this case, the topic or title which Nadr selected from a list of three alternatives provided the source of his main idea. He explained, "Well, you gave me the title. From that title, I got the idea of a monster in the night."

In discussing how he wrote the story, Nadr's first concern was the creating of characters. He stipulated that the people in his story had to be young:

> Well I thought of the story, and they'd have to be young people, 'cos if they're 18 or 19 they wouldn't be no good for the story. I thought they'd have to be young, but not too young.

Concerning his planning and developing of the story, Nadr explained:

> Well, I had an idea and I worked from that. I kept thinking of the next part of the story and how it would go on and what's happening in it.

Nadr's only comment on facets in the category WHAT IS IT LIKE? was to indicate that he was quite satisfied with the story. His comment also gave some indication of his conception of a good story:

> Well, I like it. Like, well, it's the way I usually picture a story, like not too long and not only half a page. And that's how I like it. I get into the mood of reading it.

Sound Stimulus Story

Nadr's story, stimulated by the sound of tropical birds, was a short piece titled In the Dungeon. His composing aloud gave an indication of a pattern in the composition, beginning with a response to the stimulus, followed by a search for a basic idea, and the selecting of an idea. His initial verbalizations were, "Sounds sorta like in the jungle. Let's see. Where could that be? O.K. I'll call it a castle."

Nadr wrote the title and the words "One day" before pausing to select and name his character. He rehearsed details of the plot before writing them, and occasionally paused to re-read and make some revisions. Nadr made a long pause and pondered the question: "Let's see. How will I have him get out? A witch? Warlock? Leprechaun? Yeah, a leprechaun. O.K."

Having decided on the leprechaun as the means of bringing his story to a close, Nadr quickly completed the task with a few further verbalizations concerning the selecting of details and description of his leprechaun.

Although the story was quite short and quickly written, Nadr made quite a lot of retrospective comment in both first and second stimulated recall sessions.

In discussing what he wrote, Nadr explained how the sound stimulus provoked a chain of thought leading to the dungeon story:

> While I was thinking on the tape, the sounds gave me the idea of a dungeon and birds, pigeons and things like that. They could always fly through the bars of a window, but a person who was locked in couldn't get out, and, you know, would go hungry . . . and stuff like that.

Comment on facets concerned with how he wrote the story began with reference to the setting. Nadr explained in some detail the time setting for the events:

> Because dungeons were back in the old days, I decided to put it back in the 16th century, and I decided it had to be hot so I put it in the middle of August and, you know, hot would be a good time for a dungeon story 'cos you get all sweaty and that.

The creation of the character, George, involved the choice of a young person. Nadr indicated evidence of THINKING AHEAD in the story in explaining the reason why George had to be young:

> George is just a made up person, just make believe, and I had to make him sound young because, later on in the story, adults don't believe in leprechauns and stuff like that, only little kids I think, so I had him sound young.

The naming of George also caused comment:

> I had to think of a name because if I didn't then it wouldn't sound right in the story, and so, the name George came to me. It's just a simple name, and I decided to put it down.

Most of Nadr's comment on the story was concerned with the selecting of details. His comments indicated his THINKING AHEAD in the selection of details:

> I had to make him, like, I couldn't let him just go out for a walk because the next day his family would get worried, so I made him run away . . . Well, if he didn't run away, like it said later on he sleeped in the dungeon.

One problem which Nadr had to solve in his story was that of the time span between events which occurred. The problem was overcome by having George's adventure extend over more than one day:

> I decided that George, um, that to find the leprechaun and get into the dungeon and fall asleep all in one day was too much. So I put the next day for George to find the leprechaun under his pillow.

Nadr explained that re-reading what he had written was a means of helping to get further ideas for developing the story:

> Whenever I got into trouble, I would think over the beginning of the story, and then I'd go over a little part of it, and then I'd probably get an idea, and that would help me think of the next part to do.

In response to the question as to whether he was thinking about who might read the story as he was writing it, Nadr replied:

> Not particularly. I was just thinking about what was going to happen next. I don't really mind who reads it. It's just my story and that's the way I wrote it.

Nadr said that he was only "half and half" happy with In the Dungeon. He summed up, "I could have written a better story but I didn't have much time."

Plot Line Story

Nadr's story on the plot line "Little boy . . . river bank . . . splash!", which was done as a home assignment, was a short, untitled piece.

The content of the story was in Nadr's view dictated by the plot line itself: "As soon as I heard the line, it just poppped into my head because I thought, 'What else would happen?'."

The source of the idea for the story was a book:

> And, like, I got the story, like I read a book two years ago around it, and I got the main part of the story from that.

Nadr indicated that the story was "incubating" when he remarked, "I had the plot for about a week."

As a result of his selecting an idea from a book, and thinking about it for about a week, the actual writing of this story presented few problems. Nadr described his composition in this way:

> I knew exactly what I was going to write . . . the whole plot just gave away the whole story that I had, because I knew the beginning which led to the middle. I got to the end and I did the end.

Once again, Nadr was careful about the time setting. Since the story involved fishing, Nadr set the action in the spring:

> Fishing would be good. So I made it in July because the fishing doesn't come in the winter. So I made it happen in the spring.

The character in the story was named Jimmy, and was, according to Nadr, "just a made up person."

Nadr took the opportunity, when working at home, to print the story. He did this, he said, because, "I don't really get a chance to print . . . I like my printing better than my writing right now."

Nadr was not completely satisfied with the story because it was not original:

> Well, I don't think it's all that good. But, like, I mostly got it from a book that I liked. I don't usually write my stories from out of books, my book report stories but not my own stories.

Puppet Stimulus Story

Nadr's story in response to the puppet stimulus was titled Henry and Hairy Become Friends. Nadr composed aloud throughout the writing of the piece. Before commencing to write, he spent nearly a minute in searching for and selecting an idea for the story. He decided to have two dogs meet each other and become friends. The time and place setting were also planned before the writing commenced. Having "entered" his dog, Henry, Nadr paid careful attention to describing him. Details of the dog's colouring were rehearsed before being written.

A process of searching for and selecting details, and then making lexical choices to convey these details, was revealed in the composing aloud. Nadr rehearsed the dogs' meeting thus:

> Let's see. I could make 'em bump into each other Now, what could they be doing? Well they could be admiring their colors. Yeah. O.K. Now, how should I say this? Oh . . . Yeah! Admired their beautiful coat.

Alternative words were considered in lexical choices:

> Let's see. Says, why don't they compromise. No. Something different from that. No. What he says, says . . . I can't think of anything. Says, says, "Let's compromise." O.K. "Let's compromise and be friends . . . buddies . . . friends . . . No! Buddies.

The title was added on completion of the writing of the story.

During the writing, Nadr occasionally paused, re-read, and made minor revisions. However, he did not re-read the finished product before handing it in.

In retrospective comment, Nadr told how he got the idea of the two dogs from two of the puppets. He ignored the other puppets:

> There's two puppets that I saw that I liked here, so I made two dogs meet each other, not three, or no more than two.

Having chosen his characters, Nadr then planned the events which formed the plot of the story. He stated that, before beginning to write, he had the plot worked out:

> I'd had, I'd had what was going to happen. Two dogs go down the street and then become friends after they hit. Something had gone wrong for them.

Again in this story Nadr was particular about the time setting. He displayed evidence of THINKING AHEAD to later events in the story in his choice of the time setting.

> If it was in winter you know, a cold winter, well now dogs don't usually look at their fur and all that, I don't think. So I thought in summer, or near summer, when it's like, in spring would be a nice time and the day should be warm because then they could be trotting around all day before they meet each other. Then, Saturday is a nice day, I think . . . If they bumped into each other when it was cold and miserable well they'd get into a real dog fight and start biting each other and running around after each other.

In his comment on this story, Nadr made one of the two references to grammar which occurred in the comments of the children during the study:

> I changed "Harry was" to Harry is" because if "Harry was," like that's past tense. And all my teachers like, they told me to keep it in the present tense or the past tense, in grade four and five and six.

Comments concerned with facets of WHAT IS IT LIKE? indicated Nadr's sense of audience. With respect to his detailed description of the dogs' coloring he remarked,

> Whoever read this would get a good description in their mind of how, of how exactly how the dog looked . . . I think it's better to have a picture in your mind when you read a story. When I read a story I get a picture in my mind of what's happening, and I picture in my mind all the things that are happening as I read.

Later, when referring to his putting in the name of the street where the action occurred, Nadr said,

> I put the name of the street so I'd make sure that everybody that read the story would know that they were both going down the same street towards each other.

Nadr found that the opportunity to compose aloud helped him to see if the words "sounded right":

> When I hear the sound, it sounds better than when I'm just thinking about it, you know. Seeing you can't actually hear it if you're just thinking.

Nadr found that re-reading and thus reflecting on what he had written helped in selecting suitable words to unfold the story:

> There, when I stopped for a second and I read over the sentence, I read it over so I could think of what the next word would be, a good word for that sentence.

Nadr was quite pleased with his story. He summed up:

> Well when they hit each other, and they start arguing, and then become friends, because it's a switch around from enemies to friends, I think it sounds neat.

Swap-Around Story

Nadr's swap-around story was titled I Catch a Burglar. The search for an idea caused Nadr some concern. The story was written at home and involved a free choice of topic. Nadr found these conditions "very frustrating":

> I was thinking and thinking and to get the plot of the story and to get the beginning going . . . I kept thinking of so many different ideas but none of them worked out.

Finally Nadr's mother suggested the idea of a robbery and Nadr remembered a story about a burglar from the Readers' Digest, and thus the main idea was selected.

Nadr described his story as, "Sorta, like, not a chase, but a, a silent chase around the house."

He used his own home as the basis for the setting of the action.

This story was written in the first person. Nadr stated that he chose to put himself in this story because he liked to get his stories in "different varieties." He was pleased with the result:

> The story is actually, like, I'm the one in it. But it didn't really happen to me. It's not real. It was, like, I'm in it and I'm saying it, like, what happened. I decided to write it that way because all the other stories were never about me. I thought it would sound better with me in it and I think it did. It worked out fine.

Having had trouble beginning his story, Nadr stated that he knew how the story would go once he started. However, there were some more problems:

> When I got the idea I could tell from the start what the story was. At times I got stuck trying to think of what to do next. But I got out of it quite fast.

Hence, it appeared that the details of the story were built up as the writing progressed.

Nadr was pleased with the story, particularly because of the point of view he adopted in the writing:

> I found, well, yeah, I found I had to put in my point of view, like say as if it was really happening to me, not, just make-believe.

However, he asked to be allowed to write the story out again before the children at the other school read it.

Picture Stimulus Story

Nadr's story, provoked by the picture stimulus, was titled The Mystery Hut. Once again, he composed aloud throughout the composition. He spent a full two minutes looking at the picture searching for an idea before writing the first sentence. This sentence concerned the setting for the story. The next decision involved the creating and naming of a character. Hence nearly 5½ minutes were spent in composing aloud, with the actual production being only two sentences. The composing aloud revealed the consideration of a problem, and the selection of detail, sometimes after review of alternatives. For example, in creating his character, Nadr said,

> Could have somebody walk through a meadow to it. Yeah. Now, who could this person be? It could be anybody, be a small, No, maybe a teenager. A teenager would be right. Then he wouldn't get all that scared, but then . . . Yeah. What would his name be? John? Yeah, John. Mm. Oh well. I'll just name him John Hull.

The process of searching for and selecting details which were rehearsed vocally, usually in pauses between writing, but sometimes simultaneously with the writing, continued throughout the composition.

For example, between writing "it is a furnished house" and "nobody lives there," Nadr verbalized:

> Wouldn't there be somebody living there? I'll make it that John finds out that nobody lives there and it becomes his and Pete's hideout. And a few more kids.

The title was put in at the end of the writing of the story, with two alternatives, The Haunted House or The Mystery House being considered before a decision was made to use the title The Mystery Hut.

The thought pattern involved in the search for and selecting of the idea for the story was described by Nadr:

> No story came into my head when I looked at the picture. I just thought . . . I made it up completely myself. And it was just, like, from the picture, like. I could just picture a house, a house, and from that house, I built it up to "old" and then "abandoned" and then "haunted." You know. So then they'd go there. An I made 'em, the main story is that they found out that the house wasn't really haunted.

Comments on how he wrote the story revealed that Nadr did some THINKING AHEAD when selecting details. For example, he explained why John Hull had to be a teenager:

> O.K. When I put down that he was a teenager, like a small kid wouldn't be able to scare off like if some kids came to see the hut. Later on in the story John and his friend scare off everybody who came. A small boy or girl wouldn't be able to do that.

The setting had to involve a misty day:

> I made it a misty day 'cos if it was a clear, sunny day like you would be, like John would be able to see his friend Pete across, across the field. So I made it foggy so, when he got near it, his friend had disappeared and he couldn't see him.

Nadr also mentioned THINKING AHEAD when discussing an error made where he left out words in the writing. He explained, "The reason I made that mistake was I was thinking ahead of the sentence."

Details were selected as the writing progressed. The character, Pete, was created when Nadr faced the problem of finding a reason for John to go to the mystery hut in the first place:

> When I stopped there, I was thinking of how, what the reason was he was going to use to get there, to get to the hut. Why would he go? For no reason at all? So I made his friend Pete dare him to, like, "I dare you to go to the hut and go in it and see what it's like."

Again in this story Nadr indicated an awareness of audience. With reference to his choice of title, he said,

> I named it The Mystery Hut because The Mystery Hut sounds like a good mysterious name for a story. And I thought that would maybe get people interested in reading the story.

Nadr did not indicate whether he was pleased with his story. However, he stated that he preferred the puppets as a stimulus because they helped more to get his "imagination working." His comment implied that the picture did not have the same effect. This may have been because of the more abstract nature of the picture stimulus. The playing with puppets may have been a more familiar experience than the study of a picture. Nadr explained why he liked the puppets:

> I liked the puppets 'cos, they like, sorta told me something, like, to write about them and it just popped into my head when I saw 'em. And they wouldn't have to be real because puppets are puppets and you can make 'em do anything. And I like to get my imagination working. That's how I like to write a story.

Prepared Story

Nadr's seventh story, which was to be a story prepared in the week intervening between meetings and then written in a videotaped session, was titled The Big Goal.

Nadr's composing aloud suggested that the story had not been pre-planned, and was in fact composed entirely during the videotaped session.

The decision was quickly made to write a story about lacrosse, and the composing aloud once again showed the pattern of searching for and selecting of details to build up the story.

The time and place in which the story was set were first decided upon, and the story consisted of a description of part of a lacrosse game. Periodic pauses were made during which sections were re-read and decisions made concerning further details of the plot. For example, Nadr verbalized the following:

> The game is tied 4 all. And the game is tied 4 all. Mm. Let's see. What could happen next? I could get the ball and then . . .

Parts of the story were rehearsed before being written, and the game brought to a conclusion with Nadr's team winning the championship.

The title was inserted after the completion of the story and the final score added to the last sentence.

As was the case with all videotaped stories, Nadr did not re-read the finished product before handing it in.

The selection of WHAT TO WRITE? was made because Nadr does in fact play lacrosse. He explained that the story was "half and half imaginary":

> The story is, I play lacrosse. It's actually like something happened to me, but this story really didn't happen to me . . . But it could happen . . . The imaginary part is the score, but the other part is real.

Comment on the facets of how the story was written again included reference to the time and place in which the story is set:

> There should be a date because then you could be wondering could

> it be in January or could it be in December or whenever, in April. Then the place it could be Europe or anywhere, but, like, West Edmonton is here in Edmonton. So I put it in Edmonton.

Concerning the planning of the story, Nadr stated that he had decided that there would be a game the outcome of which would be left until the ending:

> I knew what was going to happen. I knew it was going to be a close game and, at the end, one of us was going to win by a goal. It might go into overtime or a third period. I hadn't decided that yet. So I waited till I got down there to put that down.

Sense of audience was again evident in Nadr's comments. He stated that he did not want the game to go all the way with his team and added, "'cos then it would sound too phoney." He explained that the reason why he added the score to the last sentence, after the writing had been completed, was because "I thought maybe somebody lost track of the score. So I added on '5 to 4.'"

Nadr was reasonably satisfied with his lacrosse story and remarked, "Well it's not all that suspenseful, but it's got a little bit in it."

Summary of Nadr's Composing

Nadr considered that his story I Catch a Burglar, which was written as a home assignment in the swap-around task, was the best he wrote during the study. The reasons for his choice were,

> Well, I think I wrote it like, I think, I put a good chase in it . . . like how I follow this burglar and through the house. Well I think I described it pretty well, all of it.

In response to the question "What makes a good story?", Nadr answered:

> Well I think description and imagination make good stories . . . how you describe things, and certain words you use. And then you have to have a lot of imagination if you make, if you make one, a good one.

Nadr's conception of a good story as involving use of imagination, description and "certain words" was reflected, to some extent, in the procedures he followed in composing the stories which were videotaped. A general pattern of a searching for a basic idea, followed by a searching for and selecting of details and lexical choices to convey these details, was discernible in the composing aloud.

Nadr appeared to enjoy composing aloud, and seemed to rehearse sections of his story before writing them. He also stated that being able to hear as well as "think" was a help to him: "You can't actually hear it if you're just thinking."

The stories were generally quite short and tended to begin with the creating of a character or a time and place setting.

Nadr's statement, "I had an idea and I worked from that," describes to some extent the general nature of the process he used in the composing of these stories. Main idea selection, the creation of a character and a choice of time and place setting were followed by the building up of detail to unfold the story to the reader. In the making of decisions on detail, several instances of THINKING AHEAD to parts of the story not yet written were observed. At times, Nadr re-read sections of the story to get clues for selecting further details. He did not re-read the finished product.

Two of the stories were written in the first person and Nadr stated that he liked being able to present his "point of view."

Nadr appeared to be quite aware of his audience and, in discussing his writing, made several references to "the reader."

Although the stories were short, Nadr's introspective and retrospective comments were quite detailed and relevant. He appeared to be generally happy with what he wrote and was quite willing and comfortable in discussing his writing.

Billy

Biographical Sketch

Billy is the youngest child of a family of six children, five boys aged 25, 24, 15, 14 and 11 (Billy), and one girl aged 19.

Billy's parents are Chinese born but have lived in Canada for many years. All the children were born in Canada. The parents are engaged in the restaurant business.

Both English and Chinese are spoken in the home, but English is usually spoken by the children. Billy can speak but not write in the Chinese language.

The family lives in a single family home in the city of Edmonton.

At the time of the study, Billy was aged 11 years 5 months.

Billy's speech was sometimes difficult to follow since he speaks quickly and, at times, rather indistinctly. However, it was possible to understand all comments which he made on his writing.

School records showed that Billy, who has attended the same public elementary school for the whole of his school life, has always

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performed at a high level in his school work. The two women teachers who share the teaching of the grade 6 class both described Billy as an excellent student. Mrs. I. pointed out that Billy was her "top student":

> Billy is the top student in my room. Of all the children I have for reading, he is away ahead of the rest. He's already finished his year's reading, having read 32 books.

Mrs. C. also rated Billy as "tops":

> In Math he's tops. He hasn't had a mark below 87 since I've had him. In Social Studies, Science, Spelling, Physical Education, he's excellent in them all.

However, both teachers felt that Billy's "low, growly voice" was his only disadvantage in school since his oral communication was not good. Mrs. C. felt that Billy's being bi-lingual may aggravate his speech problem and added, "He's slurring his English very badly."

Billy's parents declined to be interviewed because of their lack of proficiency in the English language. However, they requested that one of the older boys meet with the researcher to provide personal data on Billy. Hence, the researcher met with Tom, Billy's 24 year old brother, a business administration student at the University. Tom explained that Billy learned to speak both Chinese and English before starting school. He is thus proficient in speaking both languages. Tom pointed out:

> At home we speak a mixture. We switch back and forth between English and Chinese without realizing it. Billy speaks Chinese but cannot write more than his own name in Chinese.

Tom had no knowledge of Billy's early reading and writing development. However he explained that Billy is now a very keen reader:

> Billy reads a great deal at home. It is a matter of concern to my parents who would prefer he got out more and met more friends, but he's more of an introvert and stays home and reads.

Billy does not do any self-sponsored writing at home. The only writing he does is in connection with his school work.

Tom explained that Billy was particularly interested in sports books and in pop music.

Shown some of the stories which Billy wrote during the study, Tom commented,

> Some of these expressions he uses like "far out" and "wimp" he would have got from his brother D. whose language is the most grossest.

Tom felt that Billy was "more serious than the rest of us," and added,

> At one stage he became quite obsessed about death . . . he went through a period of being quite depressed about death. He is sometimes too serious about things, we think.

Quantitative Analysis of Comment

Table 11 shows that the length in words of Billy's stories varied greatly. The swap-around story with 812 words was by far the longest story. The videotaped stories were quite short and written quickly. Billy's writing rate was quick, suggesting that he had little difficulty in composing the pieces produced in school-based tasks.

Billy did little composing aloud. A total of only 46 elements were recorded in all four videotaped tasks. These referred to 11 different facets. Table 12 shows that the majority of composing aloud was concerned with HOW TO WRITE IT? particularly the Developing and Components of the stories. Selecting details was the facet most

Table 11

Length, Writing Time and Writing Rate of Stories—Billy

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	410	28.0	14.6
Sound Stimulus	110	12.3	8.9
Plot Line[a]	350	--	--
Puppet Stimulus	196	10.6	18.3
Swap-Around[b]	812	--	--
Picture Stimulus	185	8.5	21.7
Prepared	161	8.3	19.3

[a] First home assignment

[b] Second home assignment

Table 12

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Billy

Categories and Sub-Categories of Facets of Composing	% Composing Aloud Main Categories	Sub-Categories
WHAT TO WRITE?	19.6	
Ideas	--	19.6
Sources	--	--
HOW TO WRITE IT?	78.3	
Beginning	--	--
Developing	--	43.5
Finishing	--	2.2
Components	--	32.6
Concern	--	--
WHAT IS IT LIKE?	2.2	
Evaluating	--	2.2
Discussing	--	--
Reading	--	--
	100.1	100.1

often referred to in composing aloud but, as Table 13 shows, a large percentage of comment was concerned with the naming of characters.

A total of 213 elements of retrospective comment, 76 spontaneous and 137 provoked, were recorded. Reference was made to 30 different facets. Table 14 indicates the spread of comment over the main categories and sub-categories of facets. Table 15 shows that selecting details was the facet most frequently referred to with commenting on content and literature being other facets frequently referred to.

The detailed examination of Billy's writing and his comments on it illuminate the nature of composing processes reflected in the quantitative analysis of comment.

Composing the Stories

First Story

Billy began to write almost immediately after being given the first assignment. He chose his own topic and produced a science-fiction story titled The Mystical Race. Billy wrote on the unlined paper. He wrote quickly and fluently with few pauses. He appeared occasionally to re-read, and made some crossouts and corrections following these re-readings.

After completing the writing of the story, Billy re-read the whole piece and then wrote up the title.

Billy did not compose aloud while writing his first story.

In retrospective comment, Billy acknowledged that the inspiration for his story came from television and science fiction movies. However, he claimed, "Most of it I made up myself."

Table 13

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Billy

Facet of Composing	% Comment
Selecting Details	32.6
Naming	21.7
Responding to Stimulus	8.7
Searching for an Idea	6.5
Searching for Details	6.5
Title	6.5
Selecting an Idea	4.3
Lexical Choices	4.3
Theme/Moral	4.3
Ending	2.2
	97.6

Table 14

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories—Billy

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	27.6	27.0	27.2			
Ideas				5.3	10.2	8.4
Sources				22.4	16.8	18.8
HOW TO WRITE IT?	52.6	51.1	51.6			
Beginning				--	5.8	3.7
Developing				35.5	24.1	28.2
Finishing				--	2.2	1.4
Components				17.1	16.8	16.9
Concerns				--	2.2	1.4
WHAT IS IT LIKE?	19.7	21.9	21.1			
Evaluating				1.3	10.2	7.0
Discussing				18.4	8.7	12.2
Reading				--	2.9	1.9
	99.9	100.0	99.9	100.0	99.9	99.9

Table 15

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Billy

	% Comment		
Facet of Composing	Spontaneous	Provoked	Total
Selecting Details	27.6	9.5	15.9
Commenting on Content	18.4	8.7	12.2
Literature	11.8	6.6	8.4
Lexical Choices	5.3	5.1	5.2
Production Strategies	--	8.0	5.2
Naming	9.2	1.4	4.2
Theme/Moral	3.9	3.6	3.7
TV/Movies	2.6	4.4	3.7
Judging the Whole	--	5.8	3.7
Title	--	5.1	3.3
	78.8	58.2	65.5

Billy's comments on how he wrote the piece indicated that he had little difficulty in putting this story together:

> I just thought out which days, just picked any days at all. And that's about it. Everything just fell into place after that. Everything fell into place after I got started.

Most of his comments concerned the selection of details for developing the story. His one comment on his characterization was:

> The boy I picked for the story, I kinda thought about the people I'd pick and the boy I picked kinda . . . you know . . . he liked all those spiders and bats and all the furry stuff, and/ crawly bats and all that.

Billy's attitude to the finished product suggested that he considered his writing to be a first draft which required re-writing:

> Most times I would write it up again. And then check it out. Then chuck the rough copy away . . . This was to get the ideas. Then I would write it up again.

Sound Stimulus Story

The second story was provoked by the sound stimulus, tropical birds. The writing was videotaped and Billy was asked to compose aloud. However, Billy found the notion of composing aloud very strange and, apart from a few audible verbalizations in the early stages of writing, did not compose aloud once he became engrossed in writing.

While listening to the recorded sounds, Billy said, "Noisy! Let's see." He then wrote the first sentence before pausing for around 15 seconds and remarking, "Oh! I don't know what to say."

He then went on writing, and continued with few pauses and no further audible verbalizations, until the writing was complete. The title of the story, A Lesson Learned, was written on completion of the writing of the story. However, Billy did not re-read the finished product.

In retrospective comment, Billy explained that the idea of what to write was prompted by the sound stimulus which he described as "noise":

> When I heard the tape, what I thought it was about, oh, was a lot of noise and commotion, almost like a noisy walk in the park, or some kind of room that was full of noise.

From this first impression of noise, Billy selected his idea for the story:

> I got the idea of having him entering the classroom and having it really noisy, like, like almost like there was a big crowd in there.

Billy's personal experience lay behind the idea of his character's winning a reading contest:

> I got it from things that we do in class. We have things like where we read so many amount of books, right, so that's where I got the idea, you know, for the reading contest.

Billy's story moved from the classroom to the involvement of his character, Jonah, in a cigar smoking incident. Billy stated that, when he began to write, he did not know what direction the story would take. He explained, "It just came along as I went."

Billy's character was named Jonah, "from that guy in the Bible that got swallowed by the whale." Asked why he chose a Biblical name for his character, Billy replied that he didn't know. "I just picked it. So that's about it," he remarked.

Most of Billy's comment on the story concerned the selecting of details. However, he displayed a capacity to detach himself from the story itself and comment on the content, particularly on the behaviour of Jonah:

> I guess he was still, so, um, an elementary school student. He didn't know much about cigars or tobacco. What would he do? So he decided to ask his family about it . . . I think then that he knew his pa could have died from cancer by cigarettes. Jonah was glad he didn't like cigarettes in the first place.

In his story Billy used words such as "cool" and "freak out." He explained,

> Those kids, well, you know, they did those things. Like most teenagers do things like that, and they do things like smoke pot, you know, and freak out. So they used those words.

Billy's story was titled after it was written. The title, A Lesson Learned, reflected the "moral" of Billy's story which he summed up thus:

> Jonah said that he'd, um, never smoke cigarettes. And this story his ma told him he learnt his lesson from, and from the experience his pa, his father almost had.

Concerning the title of the story, he commented,

> After the story you know what to call it . . . You know I basically know what the story is about, so I build the title around that.

In reply to the question as to whom the story was written for, Billy replied, "No one really. I don't really write stories for anyone, most particularly, that is."

Plot Line Story

Billy's story on the plot-line, "Little boy . . . river bank . . . splash," which was the first home assignment, was titled The Trial Journey. He acknowledge the sources of the idea for the story:

> I got the idea from another book I read called Summer of the Swans . . . and he took a moped, and, um, you know, ran away with it, and it exploded. I got that idea from the movies.

Billy stated that he spent some time incubating the idea suggested by the plot-line before writing the story:

> I got the topic. You know I thought about it. A lot of things I thought about for a little while, and then one night I just took a piece of paper and just wrote it out.

Asked how he planned the story, Billy explained, "Well basically I had it all thought out before I wrote it."

Billy felt it was easier to write a story at home rather than in front of television cameras because, "If you've got to watch it on television, you see all your mistakes."

Billy's comments on the selection of details for building up the story acknowledged the movies and television as being the inspiration:

> When you watch movies you always see a car go over the edge and roll over and over and go "Pshew," right? It explodes . . . when he dragged himself forward, you know, used a part of a tree limb as a crutch, in the war movies you see, you always see them do that. You see them always using crutches and dragging themselves along.

Once again, Billy added a slightly unusual detail in the naming of his character:

> The characters actually they're just names that I thought up, you know, Jacks, like it's the same as Jack, but if you add "s" to it, it sounds different.

The mother occurs in this story. Concerning her behaviour, Billy commented,

> She was very temperamental about things like this . . . You know I was thinking about what most mothers would do. They would probably say, "Oh!" and sorta worry about you at first. Then next day they say, "How come you do that?" Then they're, sorta, very different.

Once again, Billy had little comment to make on the quality of the piece. His only comment was: "Yeah. It's good enough. Yeah."

Puppet Stimulus Story

Billy's story stimulated by the puppets was titled A True Friendship. Billy did some composing aloud which appeared to be chiefly the verbalizing of ideas and details which were being considered for inclusion in the story. Some verbalization occurred simultaneously with the writing, but, more often, a part of the story was considered and then put into written form. The writing proceeded quickly and smoothly, and the amount of verbalization decreased as Billy became engrossed in the writing. He paused periodically during the writing to re-read. Some minor revisions were made following this re-reading. The videotape of the writing revealed that Billy was able to build up his story quickly, through a process of searching for and selecting of details, with only occasional pauses in the writing being needed to make minor corrections.

At the conclusion of the writing of the body of the story, Billy did not re-read. However, he considered the selection of a suitable title: "Let's see what he tried to tell him. A True Friendship. O.K." The title was then put at the top of the piece.

In his retrospective comment, Billy stated that the idea for his story came from literature:

> I got the idea mostly for the dogs from a book I read called Rabbit Hill by Robert Lawson. They have the same kind of relationship as between the mole and the mouse.

Billy's comments concerned with facets of how he wrote mostly involved the selecting of details to develop the story. Once again Billy added comment on the behaviour of the characters:

> Everytime that John visited Paul's grave, the thing is that, he's kinda like a human, you know. Like, um, say your brother dies

> at a certain age, but you go to the cemetery to visit him once in a while, you see, you know, like, take, you know, to see him even though it's his grave.

Billy was able to articulate the theme of his story:

> The mouse and the dog are loyal friends. . . they're friends, you know, can't separate those two. And at the end when he died finally, it showed he was a faithful friend.

The theme of the story was reflected in the title on which Billy commented:

> Well, most times when I write a story, you know, I usually read it over again 'cos I never think of the title first 'cos, then, the thing is, I really don't like writing down the title and putting the story round it . . . I just think it over, you know, pick the title out.

Once again, Billy's characters were given names taken from the Bible. In composing aloud he rejected one Biblical name for the dog in favour of another:

> This dog shall be called . . . Isaac . . . No. Maybe not! This dog maybe should be called Paul. Paul, yeah, that's a better one. He should be called Paul.

Billy was unable to say why he used the Biblical source and pointed out, "They're only names that came to my mind."

The setting for the action was a street called the Berry Main. Billy explained how he added a novel touch to the usual "Main Street":

> You know, all these streets are Main Street, you know, so I just added the "Berry" to it. I just thought it out at the time, so I just used it.

Billy indicated that once the general idea for his story was decided upon, the story was built up as it went along:

> It just came along . . . that's the way I write. I just write out the first parts. After that whatever comes into my mind. After that I just write it down, after that, you know . . . It just comes afterwards.

The influence of television was apparent in Billy's comment about death:

> When you watch movies on TV. Right. Like, um, let's say some movie. Some policeman is, right. And the robbers come and try shooting police, and the policemen shoot back and one policeman gets shot. Right. And he falls down, you know. And his friend comes along and says, you know, well, "How can he be dead?" You know, he just can't believe it.

Billy's judgment of the quality of his story was simply, "Well, it's good enough for me."

Asked for whom he had written the story, Billy replied, "Well, I don't really go to write stories for anyone. I just write it."

Swap-Around Story

Billy's swap-around story was a longer piece than any of the others he wrote during the study. Titled Space Mission, Billy acknowledged the source of the idea as being the movies.

Billy stated that, after thinking about the assignment for a couple of days, he wrote the piece in one single session. He wrote just the one draft which, he thought, took him about an hour and a half to write.

Billy did not make much comment as to how the story was written, except to go over the details selected to develop the story.

Concerning the characters for the story, Billy found the need to bring in more than his main character because,

> I figured that maybe one person wouldn't be enough to form the story. So I brought in another person because I felt the story wanted it.

In his story, Billy used some illustrations. He explained that the drawings were intended "to make it look better."

This story was written to be read by the students from the school, other than Billy's own, who were taking part in the study. Billy indicated an awareness of this audience and the effect it had on his writing:

> I was kinda thinking of who will read it. And I was kinda wondering what they will say about it. That's what I was thinking of really. You know. Will they say it's great, you know, or terrible? You know, things like that. It's written a bit differently, I'd say that.

Picture Stimulus Story

Billy's story, provoked by the picture stimulus, was titled The Runaway Cat. Billy wrote this story very quickly and his composing aloud consisted mostly of merely verbalizing the words as he wrote them. However, before commencing to write, he verbalized a response to the stimulus, the selection of an idea and the selection of a name for his cat character:

> Let's see . . . It seems a cat, and his was . . . It seems a cat and his name was . . . What's a name? His name was . . . Say his name was . . . Frank.

This preliminary verbalization occupied about one minute. Then Billy commenced to write. During the writing he paused three or four times to re-read parts of the writing and make minor alterations. Pauses were generally short, and the selection of ideas to build up the story was made quickly and with little consideration of alternatives before being included in the writing.

At the end of the story, Billy wrote up the title. He did not re-read the piece.

In his retrospective comment on the story, Billy indicated that he found the picture a good stimulus for writing:

> When you see a picture, you kinda see what it's like in your mind, and you see why is he doing that for, and then you just write it down.

Billy found the picture a help in getting started:

> It was good for starting off in the first place. O.K. he jumped on the table and looked out, like, at any place. So that was what started it off in the first place.

With reference to how he wrote the story, Billy stated that the story was built up as it went along:

> Well, I write basically the same all the time. Basically, you know, I write a little while, think a little, then, you know, it just comes along . . . That's just the way I write.

The development of the story involved the searching for and selecting of details. These were derived from literature. In his comment on this story, Billy referred to five different books in different comments:

> I got the name Frank from a book called Where is Frank? . . .

> Frank was trying to tell them his name. I tried to think of all the stories I've read such as Ooga the Pooga by Michael Bond.

> . . . Where I said the owners were out looking for him and one got drenched, again, like, in the story the idea came a little from a book called Summer of the Swans where a guy got lost and they tried looking for him and the owners got worried . . .

> The idea I got for a cat where he came out and meeowed was mainly I think from the books I read in the Space Cat series by Reuben Todd . . .

> Like in some books I've read, like The Great Cheese Conspiracy, they always run away somehow to get adventure. That's why, I think, the cat ran away in my story.

As well as the literary sources cited in connection with the selecting of detail, Billy also referred to his "general knowledge" as being the inspiration behind some detail.

> Well the thing is most times when you always see a cat when he falls, he falls on his feet . . .

> Like somebody said that you can see what dogs say, or a cat, if you look at his face and watch his eyes for a long time.

Again in this story, Billy commented on the behaviour of his character and, in so doing, indicated that his composing involved selecting from "a lot of weird ideas":

> Where I said the man grabbed Frank, I didn't really explain why he grabbed him. I suppose what he really wanted was a pet, but I never really explained that in the story . . . I sort of get a lot of weird ideas and I sort of have to pick on one and use it.

Billy made mention of lexical choices involved in conveying the ideas and details which made up the story:

> In the story I said that he was caught by a "dog-catcher." I changed that to "man" . . . I know that they do catch cats sometimes, but I'm not too sure.

Later, Billy referred to his choice of adjectives to describe the runaway cat's condition:

> At the point of the story where I said "Frank was starving, cold and wet," I was planning to say "cold and miserable" really. That's what I was thinking about really, you know, if you're saying a person's "cold and miserable." But I decided not to have him like that. And so I just got him wet in the thunder and the rain.

Again, in his comment on this story, Billy summed up his main theme:

> I think the main thing I was trying to say is that, um, you should be satisfied, I guess. Be satisfied with what you've got, and so I think that maybe would be the main point of the story.

In connection with the ending chosen for the story, Billy referred to not wanting to "disappoint with the story":

> I think I decided to have a happy ending so I really won't disappoint, you know, I really won't disappoint with the story . . . I usually have a happy ending to my stories. They seem to work out better. Like early in this story I thought maybe it might have a different kind of ending where

> everyone gets killed or that but I decided not to. It's just the way I write.

Prepared Story

Billy's prepared story was titled Micheal's Mistake. Once again, he wrote quickly with few pauses. Billy's composing aloud revealed a pattern of searching for and selecting details which were rehearsed before being included in the story. Billy spent only about 20 seconds in inventing and naming a character before beginning to write. The story then proceeded with composing aloud followed by writing as the general pattern. When the writing of the body of the story was complete, Billy did not re-read the finished product. However, in selecting a title, he once again looked for the theme or moral involved in the story:

> I think this story should do something with the way he learned his lesson. Let's see now. I'll call it Michael's Mistake.

In retrospective comment, Billy stated that the idea for the story was selected "on the spot" and actually "surprised" him. The nature of the assignment was to plan a story during the week and then write it during the videotaped session. However, Billy did otherwise:

> I had all these other plots in my mind which I was thinking about when I got this assignment thing, right, but as soon as I got in here I got this new idea instead . . . I was really surprised, a little surprised at this story because I never even thought about this plot. I thought about other plots but not this one.

Once again, the source of Billy's main idea was a story he had read:

> I was kinda thinking about a book I've read called Machine Gunners by Robert Westfall . . . that's where I got the idea for the story.

In his comments on how he wrote this piece, Billy again referred to his way of writing:

> Well, I wrote basically the same as all the other stories. I just thought, well, this happened . . . I think about what I'm going to say and then I write it down.

In discussing his characters, Billy indicated the origins of their names:

> George came from the song I heard by Rod Stewart, and Michael's just a name I picked from this guy in my class. So, and Roy is just a name that came into my mind.

Billy commented on the behaviour of his character, Michael, following the attack by the bully, Roy:

> I said he wanted to get even, probably because I mean a normal reaction by someone of his age or like about my age even . . . I figured any kid would try to figure out some kind of plan how like to get the guy back.

As was the case with several of Billy's stories, he referred to the moral or theme:

> Well, I think the main idea is "don't be over-confident" or "don't try to make fun of a guy or he'll kill you". . . the moral is that you shouldn't be over-confident or too cocky.

Asked how he rated the story, Billy's answer was similar to those he gave in relation to his other stories: "Well, it's good enough."

Summary of Billy's Composing

In the final interview, Billy stated that he thought his story, The Trial Journal, based on the plot-line "Little boy . . . river bank . . . splash!" was the best he had written during the study. The reason he gave was that his character, Jacks, turned out to be rather like Billy himself:

> There's this guy, you know, called Jacks. He's made a bit like me. So far, I wouldn't steal a moped. So, you know he's a bit like me . . . Well, I never really planned it like that. Now, you know, when I look at it, I find he was a bit like me.

Billy was cautious in his reply to the question as to what he thought made a good story. He said, "All depends on the kind of book . . . most authors write different." The researcher pursued the question and asked what had gone into the writing of the stories which Billy thought were his better ones. Billy answered:

> I think about naming the story. Then the best part of the story should be the middle and the end in my opinion. If you have a good ending, it should be a good story.

Billy gave no further insight into his conception of a good story.

The writing behaviour displayed by Billy in the production of the videotaped stories was that of beginning at once to write, with little apparent planning of the story. An idea was selected, characters created and named, and then details built up as the story progressed. Billy's wide reading provided him with ample resources for selecting of details. Movies and television, his personal experience, particularly as the youngest member of a large family, also provided sources of ideas and details.

Billy found composing aloud quite difficult, and the verbalizing he did was usually the rehearsing of details prior to their being written.

His stories were built up in the course of the writing. Billy referred to "the way I write" in such statements as:

> It just came as I went . . .
> I just wrote out the first parts. After that whatever comes to

> my mind . . .
> I write a little, think a little, then it comes along . . .
> I just think about what I'm going to say and then I write it down.

Billy revealed the capacity to detach himself from the writing and comment upon the behaviour of his characters. His stories tended to express a moral which Billy attempted to reflect in the titles which were written at the end when, he explained, "I basically know what the story is about. I build the title around that."

Billy's stories were written quickly and easily. He appeared to have no problems with mechanics such as spelling, punctuation and grammar. The stories were done in a hurry and, apart from the swap-around story, with little apparent concern for their audience. Billy's attitude towards his finished products was reflected in his assessment of several stories: "Well, it's good enough."

Debbie

Biographical Sketch

Debbie is the eldest child in a family of four children. She has three younger brothers aged 7, 3 and 1 year. Her father is a news reporter on a city radio station and her mother performs home duties. The family lives in a single family home in the city of Edmonton.

Debbie's father was born in England. Debbie's mother, and Debbie herself, are Canadian born.

At the time of the study, Debbie was aged 10 years 11 months.

The first two years of Debbie's schooling were spent at another public elementary school in Edmonton, but she has attended her present school for the past four years while in grades 3, 4, 5 and 6.

School records show that Debbie is a high performer in all school work.

The teachers who share the teaching of the grades 6 at Debbie's school pointed out that Debbie is a prolific reader who possesses a very wide vocabulary.

Teacher, Mrs. C., reported that Debbie even reads when she is not supposed to:

> Sometimes she falls down in her work because what I teach doesn't even register because I guess she's reading a book when I'm talking about it. She reads every minute that she can.

Both teachers considered Debbie to be "very smart" in her school work although a little untidy at times.

Debbie's mother stated that Debbie had been read to a great deal before she started school and had learned to read very quickly and easily at school. The parents made the same comment as the teachers that Debbie in fact does too much reading. Debbie's mother remarked, "It's a real problem. She'll read instead of doing what she's supposed to." Debbie's father felt that, "The only problem with her reading is that she does too much."

Debbie writes a good deal at home. In fact, she is the only one of the six children studied who does self-sponsored writing. Debbie's mother explained:

> She started trying to make stories from the time she hardly knew how to make a sentence. She wrote poetry too. She seems to have a gift for writing. She writes lots of poems and tries to illustrate them too. She's written a lot of stories for the younger boys. She's quite good at it. Sometimes she doesn't write them down but will make up a story or a puppet play and do it for them. She doesn't write letters. She's often asked

me if it would be O.K. if one day she wrote a book for kids.

Debbie's father writes his own material in his radio work. He explained that this influence may affect Debbie's writing particularly in respect to a sense of audience:

> I write my own material and I don't know if she's consciously picked it up. The whole secret of writing is knowing your audience and what they will accept. There'll be times you know when I hear things on T.V. in the situation comedies that I put by here so that I can use them later. Every once in a while Debbie will say, "Was that a good line, dad?" I've never sat down and talked to her about audience, but she probably hears a lot as her mother and I discuss it.

The search for an unusual twist is a feature of Debbie's writing, according to her mother who explained to the researcher:

> One story she wrote for you, you know the one about "the little boy and the river bank and splash," she didn't want it to be an ordinary kind of a story like everybody else would write. She's always seeking for something else and not the same. It's not going to be same as anybody else's.

The teachers had remarked on Debbie's untidiness in some of her work. In her writing at home too, she tends to get things down quickly without much care for appearance. Her mother pointed out.

> She doesn't do more than a first draft. Usually it's the first thing that comes into her head that she writes down, and that's it. I've very seldom seen her correcting something and going back and trying to go over it.

In connection with Debbie's writing, her mother concluded:

> She loves to just sit down and start writing just for the sake of writing. I know she just loves writing. There's no problem that way. She just loves writing.

Quantitative Analysis of Data

Table 16 shows that Debbie's stories ranged in length from a maximum of 515 words to a minimum of 127 words. Her writing rate was fairly stable in the five school based tasks, ranging from 13.0 words

Table 16

Length, Writing Time and Writing Rate of Stories—Debbie

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	515	45.0	11.4
Sound Stimulus	285	22.0	13.0
Plot Line[a]	127	--	--
Puppet Stimulus	310	26.3	11.7
Swap-Around[b]	187	--	--
Picture Stimulus	326	31.5	10.3
Prepared	213	18.9	11.2

[a] First home assignment

[b] Second home assignment

per minute on the sound stimulus story to 10.3 words per minute on the picture stimulus story.

A total of 134 elements of composing aloud was recorded. These referred to 22 different facets. Table 17 shows that most comment was concerned with Developing. Table 18 indicates that 85.8% of Debbie's composing aloud referred to the ten most frequently referred to facets, with over half referring to searching for and selecting details.

A total of 386 elements, 192 spontaneous and 194 provoked, were recorded in Debbie's retrospective comment. These referred to 36 different facets of composing. Table 19 shows that this comment was divided between the three main categories of facets with 19.7, 59.2 and 21.5 being the respective percentages of elements concerned with facets in each category. Most comment was concerned with facets in the sub-category Developing with a good deal of comment also concerned with facets in the sub-categories of Components, Ideas, Sources and Discussing. Table 20 indicates that Debbie's comment was widely distributed over the facets. The majority of comments concerned selecting of details. However, Debbie's capacity to stand back from the writing and comment on it, and also her sense of audience, are indicated by the percentages of comment referring to these facets. Her ability to discuss problems involved in production may also be noted.

The examination of Debbie's writing of the seven stories produced during the study give further insight into the composing aloud processes she employed.

Table 17

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Debbie

Categories and Sub-Categories of Facets of Composing	% Composing Aloud	
	Main Categories	Sub-Categories
WHAT TO WRITE?	11.1	--
Ideas	--	8.9
Sources	--	3.0
HOW TO WRITE IT?	83.7	--
Beginning	--	4.4
Developing	--	53.3
Finishing	--	5.9
Components	--	13.3
Concerns	--	6.7
WHAT IS IT LIKE?	5.2	--
Evaluating	--	2.2
Discussing	--	3.0
Reading	--	--
	100.0	100.7

Table 18

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Debbie

Facet of Composing	% Comment
Selecting Detail	36.3
Searching for Detail	15.5
Production Problems	5.9
Ending	5.9
Illustrating	5.9
Naming	4.4
Responding to Stimulus	3.7
Commenting on Content	3.0
Literature	3.0
Planning	2.2
	85.8

Table 19

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories—Debbie

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	21.9	17.5	19.7			
Ideas				9.9	8.8	9.3
Sources				12.0	8.8	10.4
HOW TO WRITE IT?	65.1	52.1	59.2			
Beginning				1.6	6.7	4.1
Developing				35.9	25.2	30.6
Finishing				4.2	4.2	4.1
Components				15.1	13.4	14.2
Concerns				8.3	4.1	6.2
WHAT IS IT LIKE?	13.0	29.9	21.5			
Evaluating				1.0	11.8	6.5
Discussing				8.8	7.2	8.0
Reading				3.1	10.8	7.0
	100.0	99.5	100.4	99.9	101.0	100.4

Table 20

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Debbie

	% Comment		
Facet of Composing	Spontaneous	Provoked	Total
Selecting Details	25.5	11.8	18.6
Commenting on Content	8.8	7.2	8.0
Sense of Audience	3.1	10.8	7.0
Production Problems	7.3	4.1	5.7
Searching for Details	6.8	2.1	5.4
Literature	5.7	4.1	4.9
Responding to Stimulus	5.2	3.0	4.1
Ending	3.6	4.1	3.9
Judging the Whole	--	3.9	3.9
Naming	4.7	2.6	3.6
	70.7	53.7	65.1

Composing the Stories

First Story

Debbie stated that she preferred to be given a topic for writing, and chose The Secret Cave as the topic for her first story. She chose the unlined paper and at once began to make notes at the top of the page. These notes consisted of lists of names of people. Debbie spent nine minutes in making notes and apparently planning the story. During this time she did a kind of composing aloud. She appeared to "talk to herself" although most speech was inaudible.

The writing of the body of the story occupied 36 minutes. Debbie made several stops, sometimes adding notes at the top of her first page, underlining, crossing out and revising. She continually "talked to herself" during composing.

After the fourth line on the second page, she ruled off and wrote "Prologue," "Introduction" at the beginning of the writing. She then wrote The Secret Cave and began writing again. Near the end of the second page she printed "END" in large block capitals. She then drew "Me at 7" and "Me Now" on a fresh sheet of unlined paper. She did not re-read the whole piece before handing it in. However, as the researcher read the story, Debbie took a sheet of lined paper and began to write a second draft. A copy of this second draft is included in Appendix E.

In retrospective comment, Debbie stated that the title gave her the idea for the story. A television show, and a book titled Search for Anna Fisher also helped in selecting an idea.

Concerning the story, Debbie commented,

> I've always wanted to write this story but I've been kinda chicken a little bit 'cos I didn't know how it could really turn out.

The story was written in the first person. Debbie explained why:

> I wrote myself in the story because I'd kinda like to have that adventure happen to me, to live in a secret island where nobody would fight with you and there were no murders, no crime, just peaceful with a few animals around.

Debbie explained that some of the many characters whose names were written at the top of the page came from her classroom with one or two cousins and also a few "made up" people. The importance of naming them all was that,

> Every time I write a story I always get the characters mixed up. I always change the names around. It's kinda hard to remember if you've got quite a few.

Debbie indicated an audience awareness, as she went on,

> (By naming them) I'd always know, and the person reading the story would know, what ages the characters were and things like that, where they came from.

In connection with how she wrote the story, Debbie explained,

> Well, I thought about the secret cave, and I thought about the story I'd always wanted to write. I thought about it for a while, how I should start off . . . Then I just started writing. And then I made it up a little bit as I went along.

Debbie's story had a happy ending as her main character found peace in a "haven of happiness." Debbie's final comment on the story indicated a romantic trait:

> Well, about those little cottages. They were little cottages that I dreamed about when I was just a little kid maybe six or seven. I've always wanted a little house like that, a little cottage with red roof, sand white walls, with flowers on the windows, and plain, neat furniture, warm quilts, and white picket fences with some orchards and apples, oranges and cherries 'cos those are my favourite fruits. And grape vines to swing on.

Sound Stimulus Story

The story, written in response to the sound stimulus, was titled The Forest Fire. Debbie composed aloud throughout the composition. Her composing aloud consisted of the rehearsing of pieces of the story prior to writing them. She quickly responded to the stimulus remarking, "Sounds like some birds or something are in trouble."

She at once wrote up the title. Details of the story were quickly selected and the composition proceeded with pauses for rehearsing followed by silent writing. At times decisions respecting details were debated: "I wonder should I have some rescued? Maybe some fire-fighters come? No. That wouldn't be right."

Towards the end of writing, Debbie made a long verbalization concerning cruelty to animals. Only a few sentences on this theme were in fact written in the story, hence the composing aloud was more of a type of reflection by Debbie on this aspect of her story.

At the end of writing Debbie drew a picture to illustrate the theme. She commented on the picture on its completion.

Debbie made a lot of retrospective comment on the second story. A good deal of comment concerned the selection of details to illustrate her theme of cruelty to animals. She did not spend much time on facets of WHAT TO WRITE? except to comment that the sound stimulus led to the notion of a forest fire story:

> Well, it did sound like animals and birds escaping. At first maybe I thought it sounded like a zoo, those kinds of zoos they have in universities where they study the animals, but I didn't really know what to write about it so I decided to write about a forest fire.

In connection with how she wrote the story, Debbie discussed her creation of a setting for the story:

> I decided to give a little bit of background, the rabbit sitting in the doorway of its hutch, you know, just a normal piece of forest scene. But it sensed something in the air, you know. That's what I wanted the first sentence to be, so that you could sense something, and the other animals could sense it.

The characters in the story are not human. However, Debbie stated that she tried to make the forest creatures a "little bit human":

> I wanted them to think a little bit human, you know, to reason things out when they realized something peculiar was going on. . . . They're sort of a little bit human.

Debbie stated that her problems in writing the story were to think of enough descriptive words, and how to end it. In connection with the descriptive words, Debbie explained,

> I wanted it to be descriptive because I'd like the reader to be there and really know what was going on. That's why I said that the smoke was strong and birds flew "darts of color" and the "bright orange flames" and things like that. I wanted it to be a descriptive part.

The comments concerning the problem of an ending indicated that details of Debbie's story were added as the story progressed:

> I didn't know if all the animals should be killed. When I first wrote The Forest Fire, I could have written about anything, zoomed right in on the fire, or on what happened before, or one day maybe a week before. Then I decided to have some get away so they could start a new sort of animal civilization in another forest. So I wrote, "'We'll build a new home' was the silent thought."

Debbie stated that the bit about the rain coming and putting the fire out was an "afterthought." Furthermore, the part about cruelty to animals was added because "I just thought afterwards that it might be a good thing to put in."

Debbie was able to clearly define the theme of her story:

> The animals showed a kind of ability to face things as they came and made the best out of them . . . They accepted things as they came and didn't sit around grumbling.

The finished product was considered to be quite good. Debbie commented:

> I would have liked to put in a little bit more description in the third paragraph and maybe done a little bit better with the picture but that's all. It's all right. The finished product, it's all right.

Debbie thought she might make a good copy and a "little bit better picture" to give to her grandmother who "feels the same way as I do about animals." Also she planned to keep the story to re-read:

> I'd keep this to read when I'm feeling down or something . . . I'd just read this and think about the animals . . . I have an old dresser full of stories that I wrote when I was really little.

Plot Line Story

Debbie's story on the plot line, "Little boy . . . river bank . . . splash!", was a short piece titled "2 Little Kittens." Debbie explained the difficulties she had in deciding WHAT TO WRITE?:

> I just sort of had those words to go on and there was a big, broad wide expanse of things that I could have written about.

As a result, Debbie stated, she had several story beginnings which were ripped up and thrown away. The problem was aggravated by the fact that she wanted her story to be unusual and to involve a twist in what would normally be suggested by the plot line:

> I wanted the story to seem unusual because most people would write about a little boy fell off a river bank into a river, splash! . . . I thought it would be a kind of pun to call the place Villa Riverbank, and then have a kitten called Splash. You know a sorta little pun.

Finally, Debbie's little brother provided the notion of a story about "little kitty-cats."

Much of Debbie's comment on the story involved details which were not in fact included in the story. Her character Splash obviously inspired many ideas but, in the writing of this story, Debbie was unable to produce more than a short piece. Concerning the manner of writing, Debbie referred to the difficulty experienced in producing this story:

> Sometimes I just sit down because somebody wants a story and I write it just for them. . . . Or other times I just feel an urge to write so I just sit down and scribble something down. . . . But sometimes, like this, it's a real effort if you don't have something to write about. You just sit there and it drags and you don't know what to do, and . . .

However, Debbie felt that 2 Little Kittens had possibilities as a story for younger children:

> If I could make it into a little book, and I think I'd have maybe two lines per page, or big colorful pictures or stuff, I might give it to my little brother or one of my small cousins or something.

Debbie's writing outside of the controlled school situation seemed to be fraught with difficulties which arose from the extra "freedom" involved in the organization of the composition.

Puppet Stimulus Story

The story provoked by the puppet stimulus was titled A New Friend. Debbie's composing aloud began with the selecting of an idea for a story suggested by the puppets:

> I think I'll write a story about puppets because the ones I was playing with are so cute. But the puppets should make somebody have a new friend or something so I'll call the story A New Friend.

She then went on to naming her character and began to write.

The pattern followed was the rehearsing of details before including these in the story. Verbalizations were followed by the writing of short parts of the story. Debbie periodically re-read the story and appeared to search for details to continue the development. She appeared to enjoy writing the piece and laughed at her decision to have the puppet play of Robin Hood included in the content:

> Mm. I wonder what play he should be making. Yeah. Maybe. I don't know. There's quite a lot of good plays. Maybe . . . I'm not sure about . . . Robin Hood. I guess that would be a kind of pun.

She also laughed when she decided to have her red-haired boy called Bluey.

Once again, Debbie added pictures to illustrate the story.

Before handing in the product, she re-read the whole piece and made minor revisions.

In retrospective comment, Debbie explained that the puppets provided the source of the idea for her story. Her personal experience also helped:

> I used to bring puppets to school when I was a little kid, to do something at recess . . . so that's how come I used the puppets as dolls in the story. Besides, that would give a sort of climax to the story.

Debbie adapted the puppet stimulus to produce a piece on the theme of friendship. She pointed out, "I think making friends is nice and I wanted to write a story about it."

Debbie stated that the story was built up as it went along:

> I just sort of made it up as I went along, kind of. I was saying to myself what was in my mind. I was really sort of puzzling over . . . um, sometimes the words I'm going to write, and, but most of the time it's the idea that I'm trying to think of whatever . . . I just think and suddenly it just comes to me.

In later comment on the selecting of details to build up the story, Debbie said, "I just put things in that I thought up then."

She also remarked that, "Sometimes I talk to myself a lot."

In connection with the selecting of details, Debbie pointed out a problem she faced of not being able to "fit in" some details which she would have liked to include:

> I had a problem because I wanted to fit that he was in a wheelchair except that I couldn't find any place to put that in . . . I never could find the right moment to enter it. There were some parts I thought would be just right, but something else came up and I had to put that in.

Debbie commented on the fact that the written draft of a story does not always turn out to be what she herself had expected:

> Sometimes when I think of a story and then put it down on paper the two are entirely different because of the things that you can't put in and things that you have to put in, that you just think up or something.

Asked what factors influenced her decisions as to what to put in the story, Debbie said,

> Well, it's just a feeling that, well, it wouldn't be the right time to do it or something. It's just a sort of feeling, a premonition or something.

Debbie referred to her use of direct speech by the characters in this story:

> I suppose I like to have them seem like real people because most people they always talk all the time, so I make my people talk.

The problem of keeping some sort of control over the growth of the story was indicated in Debbie's reference to ending:

> There was a lot more I would have liked to put in . . . half of me wanted to go on writing and the other half wanted to sort of stop.

She also referred to the use of illustrations in rounding off the piece:

> It's fun to illustrate your stories after, because then you can kind of, you've got so much you can draw on. It's just a sort of a neat way to end off the story.

Debbie referred to re-reading both for the purpose of revision and for getting inspiration for further ideas:

> I was reading it over to see if it was all right and if there was any parts, any other parts I could put in . . . or else something that was in there that didn't need to be or something. I was just checking over.

Debbie appeared to be reasonably happy with A New Friend:

> It's all right, you know . . . there are some parts that I would have liked to put in and some that I should have omitted. But that's all. It's all right.

Swap-Around Story

The fifth story was written as a home assignment to be read by students at the school other than Debbie's own, who were taking part in the study. Debbie's story was a short piece titled, Help!

The idea for a rescue story came from Debbie's reading of Captain's Courageous. She explained,

> When Tim fell into the water and the boats were going to run him in half and that, you know, but he managed to be saved and all that. So that's where I sort of got it. They kept trying to save him and they finally did.

Most of Debbie's comment on the story concerned the selecting of details and also the creation of her character:

> I wanted him to be kinda bad because, if he was a good little kid, then you can't write anything about good little kids because it's boring.

Debbie was very conscious of the potential audience for this story and took steps to ensure that her story was appropriate:

> First of all I went around asking guys what kind of stories

> they liked, and, like, I was going to write a watcha-ma-call-it, oh, a horror story, yes. But I decided not to because I could have written one and it would have been really terrible. But I wanted to write this story, sort of, and, um, I gave it to some people to read and they said it was all right, so . . .

Debbie's comments on the home assignment were fairly brief. She seemed quite satisfied with the finished product.

Picture Stimulus Story

The sixth story was written in response to the picture stimulus. Debbie composed aloud for a little over a minute before beginning to write. Searching for and selecting an idea which had been "incubating," responding to the stimulus, and plans for getting started and creating and naming her character were all referred to in this initial composing aloud:

> I think I'll write a horror story. I'll write one about. Oh. That doesn't look much like a castle (laughs). Mm. I'll just start with the cat on the table. First I've got to figure out what a dumb thing that would be. Oh. O.K. That story that I was sort of composing a little bit yesterday that I thought when I was starting with the grade sixes . . . No. I don't think I will start with the cat right away. I'll introduce the characters. My best friend's Cathy, so I'll use Cathy (laughs). First I'll have a little prologue. Babysitting can be fun but it can be dangerous. So I'll have she's babysitting and a whole bunch of weird things happened.

Hence, the general idea for the story was worked out before the writing commenced.

When writing began, Debbie alternately wrote and then paused and composed aloud. Details were searched for and selected and then included in the writing. Production problems occupied a good deal of Debbie's composing aloud which totalled 138 elements in this story. One problem she faced, which suggested that details were not pre-planned but added as the story developed, was that the character, Jeremy, who was created early in the story, in fact turned out to be a nuisance in the later development of the story. Concerning Jeremy, Debbie remarked, "He can't be in the story, though. He doesn't fit."

In her retrospective comment on the story, Debbie said that she had planned to write a horror story in this task if it was at all possible:

> Well I'd sorta wanted to write a horror story but I was only going to write it if I could find something appropriate to write about, you know, whatever you gave me to write about would tie in with it.

Debbie said that the idea had been going through her mind "a few weeks before." She claimed that the story was "made up" but said that some details had come from the book Escape to Witch Mountain.

In her comments on how she wrote the story, Debbie spent a lot of time on the searching for and selecting of details and also commenting upon the content of the story. She said that she had tried to create

> a sort of eerie setting that would make kinda anybody reading it wonder, "Oh! Now, I wonder what really is in the shadows?" You know?

Debbie had not planned the details of the story before beginning to write:

> I'd only thought at the beginning that, um, a girl would be babysitting and a whole bunch of weird things happened to her. But the thing is I didn't quite know what would happen.

In the story Debbie tried to create a suspenseful situation to build the story up to a climax. In discussing these aspects of her story, she indicated her sense of audience:

> When I said at the end, "His hand clutched something black

> and furry," the reader would be wondering, you know, "Is it gonna happen? Is there gonna be a cat?" And it was only his toy kitten! You know I was leading up to something and just dropping it.

Debbie ended the story by having the mysterious happenings being part of a dream. She explained that she used the dream "as a way out":

> I decided to end it off because it, as it was a dream, because there wasn't much time left . . . I didn't have enough time, so I used the dream as a way out.

In her comments on the story, Debbie indicated that she was quite pleased with it. However, she regretted not being able to think of a title: "I couldn't think of a title, and that stuck out."

Prepared Story

The final task was to prepare a story during the week preceding the final videotaped session. Debbie's story was titled Christmas for Tina.

In her composing aloud, Debbie began by selecting the idea of a Christmas story and immediately wrote up the title. She then named her character, and began the writing of the body of the story. The composing aloud followed the same pattern as in the other videotaped tasks. Details were sought and selected and then rehearsed before being written into the story. The composition proceeded quickly with few pauses and little apparent difficulty. Debbie did a drawing at the end of writing and then carefully re-read the whole piece, making some minor revisions while doing so.

In her retrospective comment, Debbie indicated that she had made up her mind to write a Christmas story but that she had not really planned the story before the writing session:

> I'd just thought about the topic of Christmas and there are so many different things that you could have written about Christmas that I sort of had to single out one area. But I really didn't have the story that much.

In her comments on how she wrote, Debbie claimed that,

> In the story nothing worked out the way I wanted it to really, because I'd think of something, you know, this has got to be in, and then it wouldn't make sense, so I'd have to think it over in my mind again . . . So this one was kinda mixed up.

In reply to the question as to why she thought the story didn't work out the way she wanted it to, Debbie replied,

> I think it's because, when I first started writing, I was thinking too much about, well, people in general, kind of, sort of . . . I had thought about the first little bit but I wasn't quite sure how I was going to end it off.

In later comment, Debbie referred to having made selection of detail "just in the minute":

> I finally decided, you know, just in the minute that I was going to get her some presents. That would sort of shorten the story up a bit.

Debbie's final comment on the story indicated that the enforced re-reading of the story in stimulated recall sessions showed up the flaws in the story. However, in spite of this, she was quite happy with the final product:

> It could have been a little bit better. There was a few things I should have put in there you know, like. I see that in almost every story, you know, because you sort of want to be better. You look at your finished product and you criticize it and you say, "I could have done that." But I think this one's pretty good.

Summary of Debbie's Composing

In the final interview, Debbie was asked which story written during the study she considered to be the best. She selected the story titled Help! which was written as the second home assignment for the other grade 6 children. The reason she gave for her choice was that in the story her character was "bad, and had to take the consequences." Also she considered that Help! was a "kind of exciting story."

In reply to the question as to what she considered a good story should have, Debbie said, "Well first you need a sort of basic outline, like what you're going to do." However, she admitted that she did not always make an outline before writing her stories: "I just went ahead. Like, in Christmas for Tina, I hadn't really thought it out much."

Another quality of a good story, Debbie said, was that the characters should be worked out, so that "you can remember who they are."

Debbie claimed that the best story she had ever written was one in which there was "conflict between the characters." Also, this story was truly "original":

> It was an original story. It was the only story, sort of, that I've ever written that I'd got absolutely no parts from any book or anything.

Hence, Debbie's conception of a good story was one that was planned beforehand, with characters well worked out, with a conflict in it, and which was original. As she herself pointed out, however, these qualities were not always present in her own stories.

Debbie's prolific reading provided her with an ample stock of ideas and details which she was quickly able to draw upon to build up a story. In the study, she appeared to quickly select a main idea, create a setting and characters, then to build up detail as the story progressed. In attempting to describe her writing processes, she indicated the nature of this progressive selection of detail: "I just sort of made it up as I went along . . . I just put things in that I thought of then."

In composing aloud, a pattern of selecting details, rehearsing the verbalization, and then recording in graphic form was discerned. Debbie did not find composing aloud difficult since she admitted that while composing, "I talk to myself a lot." Also, in the first story, where no direction concerning composing aloud was given, Debbie spontaneously engaged in a type of private conversation with herself as she wrote her story. Debbie stated that she made up in her mind what she was going to say "sometimes the words . . . but most of the time the idea":

> I was saying to myself what was in my mind. I was really sort of puzzling over . . . um, sometimes the words I'm going to write, and, but most of the time it's the idea that I'm trying to think of whatever . . . I just think and suddenly it just comes to me.

Hence, Debbie's composing included a type of "spontaneous" thought.

Debbie's stories tended to reflect her wide reading of children's books in the rather "stock" situations and characterization. Her ample storehouse of ideas and details caused some difficulty in controlling the writing. This was particularly evident in the first home assignment where she described her problem of limiting her attention to a manageable component of the "big, broad, wide expanse of things I could have written about." She also experienced difficulty in controlling the writing in her ghost story where she finally resorted to a dream by her character "as a way out."

Debbie obviously enjoyed her writing, although she pointed out, "Sometimes, it's a real effort." She spoke frequently of her self-sponsored writing, and her mother told of her writing for the love of doing so from a very early age. She appeared very much aware of audience in her writing, a quality learned perhaps from her father who writes professionally for a radio audience. She said of her story The Forest Fire, "I'd like the reader to be there and really know what's going on." In the writing of the swap-around story, she checked the reaction of an audience of her peers both to the initial idea for her story and to the finished product before submitting it.

Debbie indicated that she sometimes tried to get an unusual twist in her stories.

Retrospective comment on the videotaped tasks was generally quite long, and indicated that Debbie took her writing quite seriously. She appeared to enjoy talking about her stories as much as she enjoyed writing them.

Brad

Biographical Sketch

Brad is the youngest in a family of three boys, aged 18, 17 and 11 (Brad). Brad's father is a railway employee and his mother works part-time in a department store. The family lives in a single family home in an Edmonton suburb.

Both parents, and Brad himself, are Canadian born.

Brad has attended his present school only since the beginning of the current school year. All of his previous school life was spent at another public elementary school in Edmonton.

At the time of the study Brad was aged 11 years 5 months.

School records indicated that Brad is a capable student.

Two teachers, Mrs. T. and Mr. G., share the teaching of Brad's grade 6 class in an open area situation. The teachers considered Brad a good student. Mrs. T. pointed out that Brad is an avid reader and remarked, "I don't know what kind of books he doesn't like to read." Although an "above average student in all subjects," Brad was considered by Mrs. T. to be a student who hurried his work. She pointed out that, "He's still doing the kind of work that he doesn't go back and check. He likes to finish." Mr. G. agreed and added,

> He lacks control. If he could control his mind and get his mind more in an ordered state, sort of organizing the information that he's receiving, he'd become a super student.

With reference to Brad's oral language, the teachers reported that Brad was quite outstanding. Mr. G. stated,

> He has a mind that questions a great deal. He likes discussions . . . He is an interesting speaker and has quite a wide range of interests. However, sometimes he "jumps out" before he's thought about things.

Both teachers felt that Brad has not acquired proficiency in writing to equal his reading and speaking performance. Mr. G. noted:

> He doesn't believe in dressing up a sentence. He tends to hurry through things . . . I have a feeling that he could become quite a good writer because he does enjoy talking about different things. I think if he turned that around so that he could look at things from the aspect of writing down what he's saying, and writing it in the way that he says it, people would find him very interesting.

Brad's mother stated that she had read to Brad when he was young, and that he had learned to read quite early and with little difficulty. Brad reads a great deal at home now, the parents reported. Brad is interested in designing and models. His father remarked,

> He likes drawing models of cars and that. He is really good at drawing. Everything is strictly neat and detailed. It's got to have everything. He's very particular.

A particular interest of Brad's is science fiction, although, his mother noted,

> He reads anything and everything—when he goes to the bathroom, when he goes to bed. Sometimes it's comics, sometimes it's something else. But he does read and read.

Analysis of Quantitative Data

Table 21 shows that Brad's stories varied in length from 99 words in the sound stimulus story to 430 words in the swap-around story. In the school-based tasks his writing rate was generally fairly slow, ranging from 5.3 words per minutes on the puppet stimulus story to 9.3 words per minute on the prepared story.

Brad did quite a lot of composing aloud with 167 elements being recorded on the four videotaped tasks. These referred to 19 different facets. Table 22 shows that the vast majority of this comment was concerned with HOW TO WRITE IT?, particularly facets in the sub-category Developing. Selecting details, searching for details and lexical choices were the facets referred to in nearly 80% of the comment, as shown in Table 23.

A total of 273 elements of retrospective comment, 99 spontaneous and 174 provoked, were recorded. Facets of composing referred to totalled 31. Table 24 shows that most comment was concerned with HOW TO WRITE IT? and particularly to facets in the sub-categories

Table 21

Length, Writing Time and Writing Rate of Stories—Brad

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	250	37.0	6.8
Sound Stimulus	99	11.2	8.8
Plot Line[a]	284	--	--
Puppet Stimulus	180	22.5	5.3
Swap-Around[b]	430	--	--
Picture Stimulus	240	26.7	8.9
Prepared	275	29.6	9.3

[a] First home assignment

[b] Second home assignment

Table 22

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Brad

Categories and Sub-Categories of Facets of Composing	% Composing Aloud	
	Main Categories	Sub-Categories
WHAT TO WRITE?	4.8	--
Ideas	--	4.8
Sources	--	--
HOW TO WRITE IT?	89.2	--
Beginning	--	--
Developing	--	80.2
Finishing	--	1.8
Components	--	5.4
Concerns	--	1.8
WHAT IS IT LIKE?	6.0	--
Evaluating	--	5.4
Discussing	--	--
Reading	--	0.6
	100.0	100.0

Table 23

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Brad

Facet of Composing	% Comment
Selecting Details	42.0
Searching for Details	20.9
Lexical Choices	16.8
Re-reading	4.2
Searching for an Idea	2.4
Responding to Stimulus	1.8
Ending	1.8
Characterization	1.8
Setting	1.2
Naming	1.2
	94.1

Table 24

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories—Brad

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	14.1	17.2	16.1			
Ideas				11.1	9.2	9.9
Sources				3.0	8.0	6.2
HOW TO WRITE IT?	81.8	70.7	74.7			
Beginning				3.0	4.0	3.7
Developing				53.5	40.8	45.8
Finishing				4.0	7.5	6.2
Components				17.1	13.8	15.0
Concerns				4.0	4.0	4.0
WHAT IS IT LIKE?	4.0	12.1	9.1			
Evaluating				—	6.9	4.4
Discussing				3.0	0.6	1.5
Reading				1.0	4.6	3.3
	99.9	100.0	99.9	99.7	99.4	100.0

Developing and Components.

Table 25 indicates that Brad's retrospective comment ranged over a wide variety of facets, with selecting and searching for details being the most frequently referred to. Brad's concern for lexical choices may also be noted.

The examination of Brad's writing of the seven stories follows.

Composing the Stories

First Story

Brad chose to write his first story on the topic The Moonlight, Midnight Monster. He began work immediately and wrote the title up first. He wrote without stopping for 13 lines. He paused for a few seconds apparently thinking of further details. He did not re-read what had been written. Writing was re-commenced, and continued steadily, punctuated by three more long pauses. At the end of the writing of the story, Brad did not re-read but at once handed in his paper. Brad did not compose aloud while writing this story.

In retrospective comment, Brad said that he chose the topic because "there's a lot of action in it." He stated that the idea came partly from a movie but that he made up "most of the parts." He also acknowledged the source of some details as coming from his reading about the Sasquatch monster.

In discussing how he wrote the story, Brad stated that before beginning to write he was thinking of "Where I could put it, and, like the characters. I couldn't think of their names." The problem

Table 25

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Brad

	% Comment		
Facet of Composing	Spontaneous	Provoked	Total
Selecting Details	26.3	16.1	19.8
Searching for Details	15.1	10.9	12.4
Lexical Choices	9.1	3.4	5.5
Responding to Stimulus	7.1	4.6	5.5
Production Strategies	--	8.0	5.1
Ending	3.0	6.3	5.1
Characterization	6.1	3.4	4.4
Sense of Audience	1.0	4.6	3.3
Naming	3.0	3.4	3.3
Setting	3.0	3.4	3.3
	73.7	64.1	67.7

of naming was solved, he explained, by choosing names from the Hardy Boys television show.

The story was not planned in advance. Brad explained, "I put it in when it came. I didn't think it out before I wrote it."

Brad's judgment of what the story was like was, "Well, there's not much action in it, and it's too short."

Sound Stimulus Story

Brad's sound stimulus story was a short untitled piece about poachers in Africa. He composed aloud while writing. The initial verbalizations revealed his response to the stimulus and the searching for an idea and supporting details:

> It's a jungle. Something's moving. They're restless. Something's happened . . . Maybe poachers. Hunting. Oh what could it be? Africa. Africa. Africa. Poachers. Hunting monkeys, leopards. Hunting leopards, hunting leopards.

Brad then wrote the first section. His composition then consisted of alternate writing and composing aloud. The composing aloud was chiefly concerned with the searching for and selecting of details. For example, he composed aloud, "Hurried off. A rocky cliff? No. They . . . Rangers saw them. O.K."

The making of lexical choices could also be discerned in the composing aloud: "Er, park? Foresters? Rangers? Yeah. Rangers."

In retrospective comment, Brad referred chiefly to facets of HOW TO WRITE IT?. His first problem in writing, he stated, was to establish a setting:

> Well, I was starting to think, like, where could it be, like, and what they were doing there. I sorta thought where could it be first so I could start writing.

Brad gave some insight into his planning strategies before beginning to write:

> I sorta thought when the sound effects were going on, I sorta thought, thought out the story very quickly, and then, when I began to write, I put it into long form.

As he put the story into "long form," Brad indicated that he did some THINKING AHEAD. As he viewed the videotape, he noticed a spelling error. He explained,

> I'm a little ahead of the story, because I guess I was thinking beforehand. I heard what I was thinking beforehand, and I thought I was writing.

Later in his comment, in connection with the selecting of details for the story, Brad used the term "thinking ahead":

> Well I was sorta thinking if it was going to be a miss or going to be a hit. So I was, like, sorta thinking ahead. If it was a miss, not much would happen, and if it was a hit, there would be quite a bit. So I was sorta keeping in mind what would happen after, too.

In the second stimulated recall, Brad again referred to his thinking:

> Well I was writing another sentence and thinking. Well, I was writing a sentence and thinking of another sentence . . . One that I hadn't yet written. I was thinking of writing it.

Lexical choices occupied some of Brad's retrospective comment on the story. For example, he explained:

> Well, I put "units" for this, like. Uh. It couldn't be "squads," or, well, it sounded better, "units." So I put "units" for it.

In connection with the choosing of words Brad stated,

> Well, I think of one sentence, and I think of different words to put in there like. And I think of, well, sometimes I think up one sentence, and then it doesn't sound too good. So I try to keep the same sentence, but just try to make it sound better.

In his comments on what the story was like, Brad made an interesting comment concerning the audience for his writing:

> Well, I thought, "Oh, it should be good because someone else is reading it." It's not like a school story that I write it and the teacher checks it and doesn't look at it. Then I'd throw it away . . . This had to be pretty good.

However, Brad was not very pleased with the story he had written. He thought "it wasn't that good," because,

> I could have made it longer, make a chase. Let him hide out for a couple of days. Now I've read it and saw it a couple of times, it was looking simple and easy.

Plot Line Story

Brad's story, written at home on the plot line, "Little boy . . . river bank . . . splash!", was an untitled story about a monster. Brad stated that the night before he wrote the story he had watched the movie Tom Sawyer on television, and from the movie he "sorta got a little idea." He also acknowledged the influence of a book he had read called The Loch Ness Monster, in the selecting of the idea and details of the story.

Brad's comments on how he wrote the story included the statement that he had thought out part of what was going to happen before beginning to write, but the problem of how he was going to "put a stop to the monster" and end the story was not considered until during the writing. He stated, "When I was writing it, it sorta came to me what the monster would do."

Brad said that he found it easier to write the story at home than to write in the school situation because, "You can get up, have a drink, have something to eat, a glass of water."

The only comment Brad made on what the story was like was, "The description of the monster wasn't all that detailed."

Puppet Stimulus Story

The puppet stimulus prompted Brad to write his story titled Crash.

Brad did a lot of composing aloud while writing this story. Once again, this composing aloud was concerned chiefly with the searching for and selecting of details, and lexical choices. Some composing aloud was done to be followed by writing, but in this task, Brad did quite a lot of composing aloud simultaneously with writing. The searching for and selecting of details was shown in verbalizations such as,

> He tried to reach it, but couldn't? He reached it? He tried to reach it? He tried to reach it but he couldn't. Yeah. He couldn't reach it.

Lexical choices were revealed in such verbalizations as, "Pieces? Parts? Pieces? Parts? Pieces? No, parts."

At the conclusion of the writing of the body of the story, Brad debated the choice of a title:

> The title, huh. Trapped, or Polar Bear or Help? What could it be? Crash? Yeah. I'll just put Crash. Crash.

Brad handed in his story without re-reading.

In retrospective comment, Brad explained that the idea for the story had come from the puppets. The idea of having a plane crash with the pilot lying trapped was inspired by one of the puppets which was lying down:

> The last puppet there, I saw someone sort of lying down. I know it wasn't maybe meant there. But I thought that.

Also from the puppets Brad got the idea of a polar bear.

The train of his thought in planning the story was indicated by the sequence of concerns he described following the creating of the bear character:

> Well, when I decided on the bear, I thought what the bear could do, like, if he would attack or be a friend, or, like, what he would do in the story.

The next concern Brad referred to was the time setting for the story:

> I was thinking if it could happen in the day or the night, or if if I put in a date or a, or a, like a day or a month or something like that. So I just put a day, like "One day." Like I could have put Tuesday or Saturday . . . Well, um, it was a make-believe story. Like, it wasn't anything specific, and, you know, it wasn't an autobiography or anything like that.

Having decided on having a bear in the story, some idea of events, and a time setting for the story, Brad next had to think of a character. His main concern was to name the character:

> Now I had the same problem, um, thinking of a character, as I had in the other stories. Like, I don't know, I just couldn't think of names for the characters.

Having established a name for his main character, Brad then attended to the problem of a place setting for the story:

> I was thinking of where it could happen. And I thought, well, I sort of thought, well, the Arctic's the place because Polar Bears don't live in South Africa or something like that. So I was thinking of where in the Arctic. Arctic Circle?

Brad's comments on the story then turned to the searching for and selecting of details to build up the story:

> Well, I was thinking of what would happen, like, would the engine break down or would it run out of gas or do something mysterious?

Thus Brad indicated that he began with an idea of someone lying down and a polar bear, suggested by the puppets. Next he considered plot details ("Would he attack?") and then a time setting. Next, a character was created and given a name. Then the place setting was decided upon. Once the story began, Brad focused on searching for and selecting details. These were made up as the story progressed. Brad explained, "I was just writing. Whatever sounded good, I put in, and what I liked."

Brad referred to THINKING AHEAD in selecting details:

> There, I was thinking ahead. I thought what would happen in the meantime. So I had him pinned under the seat, 'cos the bear was coming. So I thought it wouldn't be no fun if he could move around when the bear came. He could just shoot him off the bat. So I put him pinned under the seat.

In connection with lexical choices, Brad referred to an error which he attributed to his "thinking" more words than he needed to put down:

> Where I said "trapped pinned" I really sort of should have put one, but I was thinking both of them and I guess I wasn't paying attention to my hands when I was writing it down . . . I was thinking both of them, and so I wrote both of them.

Brad made the comment that he considered putting more "talking" into the story:

> I was thinking maybe I should have to write more talking in the story . . . 'cos, you know, I didn't really have much talking in the story.

Asked why he felt there should be talking in a story, Brad replied,

> Well, it makes it a little more real, and, maybe not a little more real, but, close to life or something like that, sorta close to life.

Brad made revisions in the course of writing, changing the word "he" to "Fred" in two separate places. His explanation of why he did so indicated an awareness of audience: "I sorta thought they might have thought it was the bear." The researcher asked who "they" were, to which Brad replied, "Well, you, me, anyone reading the story."

In his comments concerned with what the story was like, Brad indicated that he was reasonably happy with the story:

> I'm pretty happy with it. I guess it's O.K. Well, um, I put a little, little bit of excitement in it, you know. . . . I could have made it longer though.

Swap-Around Story

Brad's swap-around story, written as the second home assignment, was a science fiction piece titled A Strange Dream.

Brad stated that he had trouble getting an idea for the story. The actual idea did not come until he was about to write:

> On Friday, when I was, my mom started to make me write it, I still didn't know what, then I sorta got an idea . . . My mom mentioned some. Then I didn't like them and, you know. When I started to have the pencil in my hand and started to write, I thought.

Brad claimed that the story was an original one: "It didn't come out of a book or nothing. I made it up in my head."

The sense of audience for the story caused Brad to remark that this was the "hardest" story to write:

> Really it was the hardest story I wrote in a way because you know it was supposed to be good, and I didn't really know what to write about.

However, the problem of naming the character which caused some concern in other stories did not pose a problem here:

> Well the character I had, Rob, well I don't know but I think it was the easiest one I've got because my best friend's name is Rob. I was thinking about him because I was going to his acreage on Sunday, so I guess that's how I got the name Rob.

Again, when discussing how he wrote the story, Brad stated that the story was built up as it was being written: "The story just came to me as I wrote. Like, I didn't write it out beforehand."

Brad's opinion of the story was, "Well, I guess, well, it looks good. Yeah. I guess so."

Picture Stimulus Story

The story written by Brad in response to the picture stimulus was titled The Cat. Brad did a lot of composing aloud during the production of the story. Before he began to write, he verbalized his response to the stimulus and searching for an idea:

> Cat. Black cat. Evil cat. Witch cat. Witchcraft. Black cat. Terrifying everyone. Ripping apart. Cat. Cat. Cat. The evil cat. The evil black cat.

Brad then began to write the story. He did some composing aloud during pauses between the writing of sections of the piece, while some was done simultaneously with the writing. Most verbalizing concerned the searching for and selecting of details, and also lexical choices. Brad seemed to rehearse sections of the story before writing them. He periodically re-read what had just been written and occasionally repeated the last few words of the text before searching for further details, and selecting suitable words:

> "Moon was full." Yeah. A black cat was scratching on the window. Yeah. Big? Small? Yeah. Just black cat scratching on the window.

At the conclusion of the writing, Brad did not re-read the finished product. He wrote up the title just before handing in the piece.

Brad made less retrospective comment on this story than on the other videotaped tasks. He remarked that it was hard to talk about writing the story because it "came so easy":

> I'm finding it pretty hard to say about it because I guess my mind . . . I don't know, it just came so easy. I guess my mind was working faster or something, I don't know.

Brad considered that the story was easy to write because the picture gave him a "good idea" for a story.

In his comments on how he wrote the story, Brad stated that he wanted his first sentence to, "sort of set up a setting, you know. Like, the mood of the thing . . . an eerie mood."

The selecting of details was made during the writing because, Brad pointed out, "I didn't think it out. But I sort of thought what kind it was going to be."

Brad commented that at one stage he tried to imagine that he was the cat in his story, and he tried to think in the situation of the cat:

> It took me a long time to figure this out, but when he was hiding I was sort of thinking of a plot, sort of, how he was going to make his next murder. Like, as if I was the cat, and all that.

During the composing, Brad made the sound effects, "Miaow" and "hiss" when writing these words in the text. He explained that being able to thus compose aloud helped him to get a "picture" of the story:

> I said "Miaow, Miaow." I said it out loud, you know, because to get the picture of the story.
>
> I went "hiss" for an action, well, to sort of, to get the picture, to get a better picture of the story.

Brad was reasonably happy with his story. He felt it was the easiest story to write of those he had done in the study, and concluded, "Mm. I guess it was a good story."

Prepared Story

Brad's final story was titled Swamp Beast. He composed aloud during the writing and followed a similar pattern to that followed in the other videotaped tasks. He spent only a few seconds searching for an idea before writing the first sentence. He then wrote up his title. Next the character was named. Brad then verbalized the searching for and selecting of details to build up the story. Occasionally he considered alternative words before making lexical choices.

During pauses in the writing, Brad periodically re-read the immediately preceding piece of writing and seemed to use this as a lead in to the next piece. For example, after writing, "They were exploring the swamp and finding nothing," he said,

> "Nothing." O.K. "Finding nothing." They, er, they found, they found some . . . asking them questions . . . They heard the chickens, cackling, cackling. Yeah. They heard the chickens cackling aloud.

Thus, part of the story was rehearsed before being put into writing as: "But one night they were asking questions when they heard the chickens cackling louder than usual."

In this story, Brad appeared to hurry the final parts. After completing the first page, he did not compose aloud any further but quickly wrote another seven lines of a second page before writing "The End" and handing in the story. He did not re-read the finished product.

In retrospective comment, Brad stated that the idea for the story was selected just before the writing. He said that he had planned a couple of stories during the week but the one he wrote was not one which he had planned: "I just thought about it a minute before we started."

Brad explained that his opening sentence was intended to create "a sort of like an eerie feeling, yes, maybe, you know, a creepy feeling."

After writing the first sentence and then the title, Brad commented, he then had the main idea for the story worked out.

The composition of the story then was done "sentence by sentence." Brad stated that he had not planned what was going to happen in advance. Rather, he pointed out, "I was just taking it sentence by sentence."

Brad stated that he had hurried the ending of the story because, "I was sort of getting tired of the story."

Brad's final judgement on Swamp Beast was a fairly guarded assessment: "It's pretty good, I guess. I don't really know."

Summary of Brad's Composing

In the final interview Brad stated that he considered his fifth story A Strange Dream to be the best he had written during the study. This was a home assignment written to be read by the grade 6 children at the school other than Brad's own who were taking part in the study. Brad's reasons for choosing this story were,

> Because I really used my imagination and I really put my brains to work . . . I think it made a difference that I could write it at home because I had a lot of time, and I could stop and think through a part out.

Brad stated that he could not recall having written a better story than A Strange Dream at any time.

Asked what he thought was needed to make a good story, Brad replied,

> Some action and maybe a little talking. That's about all that I can think of. Oh, and a good ending and a good beginning.

The seven stories written during the study all reflected Brad's belief that action was an essential ingredient of a story. The topics also reflected Brad's interest in science fiction and monsters.

In composing aloud, Brad revealed a pattern of composing which was followed fairly consistently during the five videotaped tasks. He spent a short time responding to the stimulus and searching for an idea for his story. He then concentrated on a "good beginning," usually involving a setting for the story. Creating a character for Brad was chiefly the giving of a name. The composing thus consisted of the searching for and selecting of details with lexical choices being considered for the conveying of the plot to the reader. Brad tended to rehearse segments of the story before writing and often re-read and used parts already written as a type of "springboard" for further verbalization. Having finished writing, Brad generally did not re-read the product.

Brad's comments on how he wrote revealed that he did not plan details of his stories before commencing to write. Comments such as the following illustrate that stories were written "sentence by sentence":

> I just thought about it for a minute before we started.
>
> When I started to have the pencil in my hand, I thought.
>
> This story just came to me as I wrote.
>
> I didn't think it out.

> I was just taking it sentence by sentence.
>
> Whatever sounded good, sort of, I put in. And what I liked.

It may be noted that even the story which was to have been prepared in the week preceding the videotaping of the seventh task was, in fact, made up on the spot.

Brad made several references to THINKING AHEAD and pointed out the movement of his thought ahead of what he was actually writing in such comments as:

> I was writing a sentence and thinking of another sentence . . . one that I hadn't written yet.
>
> I heard what I was thinking beforehand and thought I was writing.

Brad's sense of audience was reflected in his reference to the problems created for the reader by ambiguities in the text. He also indicated that a story had to be "good" because somebody was going to read it, "not like a school story." He was very conscious of the audience of peers in the swap-around story which he found hard to write, as a result.

Brad did not re-read the finished products and was cautious in his judgement of the quality of his work.

Brad wrote more slowly than some of the other children who took part in the study. He did appear to attempt to include in the stories the ingredients of action and a good beginning which he considered essential to a good story. However, perhaps because of his writing of stories "sentence by sentence," he found it more difficult to include the third ingredient of a good story which he described, a good ending.

Jeff

Biographical Sketch

Jeff is the youngest child in a family of three children. Two older sisters, aged 26 and 20, no longer live at home. Jeff's father is a machinery salesman and his mother works in a clerical position.

Both parents, and Jeff himself, are Canadian born.

Jeff has spent his whole school life at the one public elementary school in Edmonton. At the time of the study he was aged 10 years 11 months.

School records showed that Jeff has performed at a high level in all of his school work.

The two teachers, Mrs. T. and Mr. G., who share the teaching of Jeff's grade 6 class in an open area organization, considered Jeff to be an "above average student." The teachers reported that Jeff reads a great deal. His other language work was also reported to be of a good standard.

In both oral and written language, the teachers stated, Jeff was a little hesitant and cautious. Mrs. T. stated, "Everything he does he's hesitant about it until he knows what he's supposed to do." Mr. G. added, "He's very anxious not to make mistakes."

Concerning his writing, the teachers described Jeff as "quite good" although Mrs. T. pointed out,

> Sometimes he seems to experience some difficulty in formulating ideas in his head. However, he reads a great deal and that would be highly influential in what he writes and would help him a great deal.

Jeff's mother stated that she read to him when he was young. She remembered that he could recognize some words before he began school and learned to read quite early and without difficulty.

Jeff reads a great deal at home, his mother noted, but he does no self-sponsored writing. He borrows many books from the school and public libraries and is particularly interested in sports books and magazines.

Concerning television, Jeff's mother stated,

> He watches too much television. I don't like him to watch too much violence. I think television can have a bad effect if they don't know how to handle it. They can't separate fact from fiction. Then it's quite bad.

With regard to his writing, Jeff's mother considered,

> I think it's a combination of T.V., books, and ideas of his own which gives him the ideas for his writing. Also we have gone on some long trips which would have helped him to get some ideas to write about.

Analysis of Quantitative Data

Jeff's stories ranged in length from 132 words in the plot-line story to 382 words in the first story. His writing rate varied considerably from 7.5 words per minute in the picture stimulus story to 12.7 words per minute in the first story. Table 26 shows the length, writing time and writing rate for each of Jeff's seven stories.

In composing aloud, a total of 153 elements which referred to 17 different facets were recorded in the writing of the five video-taped tasks. Table 27 shows that the vast majority of Jeff's composing aloud was concerned with HOW TO WRITE IT? and over three-quarters of the comment involved facets in the sub-category Developing. Selecting and searching for details were the facets referred to in over 70% of composing aloud. The ten most frequently referred to facets were the concern of 94.1% of the composing aloud. These figures are shown in

Table 26

Length, Writing Time and Writing Rate of Stories—Jeff

Story	Length in Words	Writing Time in Minutes	Average Writing Rate in Words per Minute
First	382	30.0	12.7
Sound Stimulus	350	35.0	10.0
Plot Line[a]	132	--	--
Puppet Stimulus	197	22.6	8.8
Swap-Around[b]	354	--	--
Picture Stimulus	215	28.6	7.5
Prepared	210	24.0	8.7

[a] First home assignment

[b] Second home assignment

Table 27

Percentage of Composing Aloud Concerned with Facets in Main Categories and Sub-Categories—Jeff

Categories and Sub-Categories of Facets of Composing	% Composing Aloud	
	Main Categories	Sub-Categories
WHAT TO WRITE?	7.8	--
Ideas	--	7.8
Sources	--	--
HOW TO WRITE IT?	86.9	--
Beginning	--	2.0
Developing	--	75.8
Finishing	--	2.6
Components	--	3.9
Concerns	--	2.6
WHAT IS IT LIKE?	5.2	--
Evaluating	--	5.2
Discussing	--	--
Reading	--	--
	99.9	99.9

Table 28.

In Jeff's retrospective comment, a total of 259 elements, 60 spontaneous and 197 provoked, were recorded. These referred to 32 different facets. Table 29 indicates that nearly 30% of Jeff's retrospective comment was concerned with WHAT TO WRITE?. Almost 60% of comment was concerned with HOW TO WRITE IT?, and 11.7% referred to WHAT IS IT LIKE?. Most comment referred to facets in the sub-category Developing. Table 30 shows that selecting details was the facet most frequently referred to. Searching for details and TV/Movies each occupied 10.5% of Jeff's comment. The remainder of Jeff's retrospective comment was spread over 28 different facets with only small percentages of total comment being concerned with each facet.

The examination of Jeff's composing of his seven stories gives further insight into his composing. The influence of TV/Movies on his writing, indicated by the high percentage of comment devoted to this facet, is particularly evident.

Composing the Stories

First Story

Jeff chose the topic The Secret Cave for his first story. He began work immediately after being given directions, and wrote up the title. He chose the lined paper on which to write. After writing the first sentence, Jeff paused for quite some time. He did not compose aloud. He then wrote without any stops for about 24 lines. He again paused for quite some time. He made only one more stop about six lines before the end of the story. At the conclusion of writing, Jeff handed in his paper at once without re-reading the

Table 28

Percentage of Composing Aloud Concerned with Each of the Ten Most Frequently Referred to Facets—Jeff

Facet of Composing	% Comment
Selecting Details	43.8
Searching for Details	26.8
Lexical Choices	5.2
Selecting an Idea	3.9
Re-reading	3.9
Searching for an Idea	2.6
Ending	2.6
Characterization	2.0
Starting	2.0
Title	1.3
	94.1

Table 29

Percentage of Retrospective Comment Concerned with Facets in Main Categories and Sub-Categories—Jeff

Categories and Sub-Categories of Facets of Composing	% Comment					
	Main Categories			Sub-Categories		
	Spontaneous	Provoked	Total	Spontaneous	Provoked	Total
WHAT TO WRITE?	36.7	27.4	29.6			
Ideas				11.7	14.2	13.6
Sources				25.0	13.2	15.9
HOW TO WRITE IT?	61.7	57.9	58.7			
Beginning				3.3	6.1	5.4
Developing				45.0	27.9	31.9
Finishing				1.7	4.6	3.9
Components				11.7	13.2	12.8
Concerns				--	6.1	4.7
WHAT IS IT LIKE?	1.7	14.7	11.7			
Evaluating				--	9.6	7.4
Discussing				--	1.0	0.8
Reading				1.7	4.1	3.5
	100.1	100.0	100.0	100.1	100.0	99.9

Table 30

Percentage of Retrospective Comment Concerned with Each of the Ten Most Frequently Referred to Facets—Jeff

	% Comment		
Facet of Composing	Spontaneous	Provoked	Total
Selecting Details	33.3	9.6	15.2
Searching for Details	10.0	10.6	10.5
TV/Movies	18.3	8.1	10.5
Searching for an Idea	3.3	4.6	4.3
Selecting an Idea	6.7	3.5	4.3
Planning	1.7	4.6	3.9
Ending	1.7	4.6	3.9
Production Problems	--	5.0	3.9
Judging the Whole	--	5.0	3.9
Setting	6.7	2.5	3.5
	81.7	58.1	63.9

finished product.

In his retrospective comment, Jeff stated that he chose the topic "because I already had ideas in my head, and, I looked, and there's The Secret Cave." He stated that the source of the plot was "a movie I'd watched where a man had stolen a race boat and kidnapped three children."

Jeff was asked if he knew before he began to write how his story was going to end. He replied, "Well, um, not really. I had an idea of how it was going to go along in the middle."

Much of the comment was on the selecting of details to build up the story. In connection with this, Jeff stated, "I was thinking of even another movie I'd seen."

In response to the question of who the story was for Jeff answered, "I wasn't thinking of who. I was just thinking of writing a good story."

Sound Stimulus Story

Jeff's sound stimulus story was titled The Safari. He composed aloud during his composition. He began almost immediately after hearing the sounds and said, "I think I'll do a safari." He wrote up the title and then concerned himself with getting started:

> Mm. Let's see. Let's see. "Once" is too obvious to start with, so . . . "Once" is too bad to start with . . . I mean . . . O.K. Oh well, might as well start with "Once."

He wrote the words "Once there," then crossed these out and again composed aloud. "Mm. Should I start with . . . Let's see. I think I'll start with 'Once there was.'"

After he finally got started, Jeff alternately composed aloud and wrote. His composing aloud consisted chiefly of searching for and selecting details and the making of lexical choices. Segments of the story were rehearsed before being included in the story. Jeff sometimes re-read immediately preceding written portions of the story and used these words to help in selecting further details and words to unfold the story. For example, after writing, "Everybody brought guns in case of," Jeff said, "Let's see. 'In case of.' Yeah. In case of a tiger. No. A rhinoceros."

Although he re-read parts of the story while composing, Jeff did not re-read the finished product before handing it in.

Once again Jeff acknowledged, in his retrospective comment, that the source of the idea for his story was a television show: "I was thinking of a jungle scene and a safari from a show that I watched on T.V."

In his comment on how he wrote the piece, Jeff indicated that he planned the first part of the story before beginning to write. However, details were decided upon during the course of the writing. He said, "Pretty well, well, the first part I had planned, not the whole thing."

In connection with the selecting of detail, Jeff remarked, "I just wrote what I felt like writing."

Jeff made reference to THINKING AHEAD to parts of the story not yet written while building in the details. For example, he reported,

> When I wrote the sentence, "Get your guns ready," I was thinking of how, if they would not have bullets or if they had some along. I wasn't sure about it.

He also referred to thinking back on and re-reading what had already been written as a stimulus to further developing the story: "I was looking the story over in one part and then I was thinking of what would happen next."

Later, in connection with the choice of a way of ending the story, Jeff referred to "reading up": "Well I kinda put that ending in because I was reading up."

Hence, Jeff indicated that once the main idea had been selected, the composition of the story proceeded with details being added as a result of both THINKING AHEAD and THINKING BACK.

Jeff was anxious to give his story a good ending. He said, "I wanted to make a fateful ending."

Asked why he wanted a "fateful" ending, Jeff explained,

> Well, some T.V., most books and T.V. shows have a happy ending. (I wanted) to make it a different story, for a change because everybody has a happy ending in their stories as a rule.

Jeff was not completely satisfied with the title he had given the story. He thought that the story was

> not particularly a safari. It's more like the part of a lesson or something . . . more like a lesson or maybe a, "don't go too far in the woods, you might get lost there," yeah.

Jeff was fairly cautious in his reply to the question as to whether he thought it was a good story. He answered, "Yes, I think so."

Plot Line Story

Jeff's story on the plot line "Little boy . . . river bank . . . splash!", which was written as the first home assignment, was titled Run Away for Love. Jeff handed in what he had titled "Thought Notes" as well as the text of the story. The researcher had asked all children to keep any notes they made in connection with the writing of the home assignments. These "Thought Notes" of Jeff's were the only such notes handed in by any of the children. The notes were "made up as I went along," Jeff reported. Jeff's retrospective comments amplified what he had written in his "Thought Notes."

Jeff acknowledged the sources of his ideas as being the stories, Tom Sawyer and Huckleberry Finn. He also referred to a book called Jonathan Goes West as providing some inspiration for the idea. Jeff also made reference to incubating the idea of a story of runaway boys:

> I was thinking every night. I, just, when, I'm lying in bed there trying to fall asleep, I'm just thinking of something like this happening to me.

With reference to how he wrote the story, Jeff mentioned the setting. He stated that he thought "just after the American Revolution" was a suitable time for a story such as Run Away for Love:

> I felt it would be appropriate. Like everything was kinda scattered after that. So I thought it would be a good time . . . People hadn't settled down yet to their normal way of life.

Most of Jeff's comments on the story concerned the searching for and selecting of details which, it appeared, were added as the story progressed:

> When they ran away I was thinking that, during, when, it was like, I was thinking they would get caught by the police. Then later I thought of them being followed . . .

Jeff considered that this was "a teaching story" and that the title indicated the nature of the story:

> The title Run Away for Love expresses, um, what the story would be like, what the story would be about. Like "Run Away" would express, like, somebody running away, and "For Love" is to go somewhere where they could be liked and not just kicked around like an old tin can.

Jeff indicated that the main idea of the story was selected before the writing, with the details being filled in during the writing. He said,

> I thought of what would happen in the story, like that they would run away, and then somehow get back, but then after that, I put down the title.

In the "Thought Notes" Jeff referred to an instance of where detail was in fact decided upon during the course of writing:

> At first I thought the police would get them in the store . . . but now I've decided that the police would get in the boat and wait for them.

Puppet Stimulus Story

In response to the puppet stimulus, Jeff wrote a story titled The Circus. Jeff's composing aloud began with the selecting of an idea for the story. He then wrote up the title. His next concern was to create and name a character. The details of the story were then sought and rehearsed during composing aloud. The story itself was quite short, but Jeff did quite a lot of composing aloud while building it up. For example, the following segment of composing aloud referred to the selection of details during the course of writing:

> Er. Let's see. She was disappointed. Susan was disappointed. She was. Susan was very mad. Susan was very angry with her parents. Um. Susan was . . . let's see . . . O.K. Susan was too mad to say any more and left in a hurry. No. She just. Susan was very disappointed and left in a hurry and went to her room. Susan was so mad that she went to her room and never came out till the next . . . Yeah.

This quite lengthy rehearsal of a segment of the story resulted in the writing of the sentence: "Susan was so mad she went to her room and didn't come out till the next mourning."

Jeff often read back and revised parts of the writing during composing. At the end of the writing, he did not re-read the finished product before handing it in.

In retrospective comment, Jeff explained that the puppets had given him the idea of a circus story. He felt that the puppets were a big help in getting started on a story:

> They help you to get something in your head a lot faster 'cos with nothing you have a lot more to think about there.

Jeff said that he had two different ideas for a story in his mind, and selected the one which would be less "hard to work on":

> I was thinking of this girl being in the circus and being older . . . I was thinking of both things, I wasn't sure. I thought . . . somebody being in it might be kinda hard to work on. And I'd already thought of a story of a girl wanting to go to a circus.

Jeff acknowledged that a movie he had seen played some part in the composition:

> There was one story in a movie that I watched. I saw the beginning of it. It was something like that, the girl wanting to go to the circus on her own.

Jeff stated that he planned the main outline of the story at the beginning:

> Before I wrote the title, The Circus, I was already thinking of the kind of family that she would have, what the mother would say and that she would get to go this year . . . I knew she would be able to go . . . but that's about all. I couldn't find out what would happen.

The finding out of "what would happen" actually occurred in the writing of the piece. For example, Jeff explained, "I didn't really think of a friend taking her until late in the story." Jeff also commented that, while writing, "Most of the time I was thinking of what's going to happen in the story."

Jeff stated that, while making up the story, he had to find the best words to convey the ideas and details he thought of:

> I was thinking of how to put it in words as best I could . . . I wanted to put in such as certain words so that I could plan the next part of the story.

Thus, this story too began with the selection of a main idea, with details then added in the course of the writing.

Jeff was quite pleased with The Circus. He commented,

> It was a better story than I wrote before . . . I think it's a good story . . . I thought that it told a little bit about some family life.

In answer to a question about whom he wrote the story for, Jeff replied, "I didn't really think of who I'm writing it for. I just think about writing."

Swap-Around Story

The fifth story was written on a topic of Jeff's own choice to be read by the subjects from the school other than Jeff's own. Jeff's story was titled The World's Most Famous Poker Game.

In retrospective comment on the writing of the story, Jeff explained that it was based on a movie he had seen on television, but that he had changed "quite a few parts from it." The story was set in "the western days" when, Jeff stated, "They spent most of the day playing poker."

The idea for this story did not come to Jeff until he actually sat down to write it. He explained that he thought about different ideas for a story before eventually writing this one:

> I was thinking pretty well all the week. This didn't come until I wrote the story . . . Before, I was thinking a lot of different things.

The only problem in the writing of the story, Jeff reported, was the naming of his characters:

> I had a lot of problems making up a name that's not so unusual, like Joe Blow or John Smith or something like that.

Jeff said that he did not think of the audience of other grade 6 students who would read the story. During the writing of a story, Jeff claimed, he simply concentrated on the task at hand:

> When I sit down to write, I forget about everything else, and at the time I forgot about them (the readers) and I just wrote my story.

Jeff was very pleased with his finished product. He said, in reply to the question of how he felt about the story: "I think it's probably the best story I've ever written."

Jeff said that one reason why he was so pleased with this story was because it was not concerned with a "modern, everyday occurrence":

> Compared with some of the other stories that I wrote, I think this is probably the best one. The other stories had sometimes a modern everyday occurrence that would happen every day.

Jeff considered that the unusual nature of the main idea of the story and its setting in the days of the old West, combined to make his swap-around story one with which he was quite satisfied.

Picture Stimulus Story

Jeff's story, provoked by the picture stimulus, was called The Lonely Room. Jeff spent nearly four minutes examining the picture and composing aloud before beginning to write the body of the story. The first piece of composing aloud indicated his response to the stimulus, the searching for and selecting of an idea, the titling of the piece and the searching for and selecting of details to get the story started. This initial composing aloud proceeded as follows:

> A cat on a table. Let's see. Mm. Cat on a table. Let's see. A witch story? No, not a witch story. Let's see. Mm. It's about a cat. It'll be . . . Let's see . . . Um . . . Let's see. I think the story will be about a man that . . . a man that lives in an apartment and has this cat. Let's see. What could happen to a cat and a man? He couldn't pay his rent and, um. Let's see, what shall it be? The Lonely Room. Yeah. Now, let's see. A cat in a lonely room.

After writing the title, Jeff continued to compose aloud for over a minute more, searching for and selecting details, and creating a character. He then began to write. He made many stops during the writing to consider details and rehearse segments before including them in the story. Jeff frequently re-read sections of the writing during stops. At the conclusion of writing, he did not re-read the finished product.

In retrospective comment, Jeff spent some time discussing the effect of the picture on his selection of an idea for the story:

> The picture had a lot of different suggestions to it and it was kinda hard to think . . . like I could have written about millions of different things from that picture.

In later comment, Jeff stated that the picture had given him "a goal . . . like something to work towards." He also stated,

> The way it was lit, like, it was lit in a dark shape that helped, that made me think of "lonely" that it would be lonely, like a dim, lonely room.

Jeff acknowledged that three different movies had contributed to the idea he finally selected for the story.

In his comments concerned with how the story was written, Jeff stated that, again in the composing of this story, he began with the broad outline of a plot in mind:

> I knew it was going to be something about a man and a cat but I didn't really think too much about what was going to happen.

The details of the story were added as the writing progressed. Some THINKING AHEAD was involved in the selection of detail. In the story, Jeff's character wins a bet by being able to lift a heavy dresser. Concerning this detail, Jeff thought ahead to it when he wrote the first sentence. Jeff explained,

> Well, when I put in the sentence, that first sentence, "Once there was a poor pedaler, he was stronger than people thought," I was thinking ahead.

In his assessment of what the story was like, Jeff considered this story to be "kinda up top there." Asked what he meant, Jeff explained that he thought that this was quite a good story. He considered, "Well, it's about the third best story I've written, second or third best."

Prepared Story

Jeff's final story was titled The Great Robbery. The assignment in the seventh task was to prepare a story in the week preceding the final videotaped session and to write the story at the session. In his composing aloud, Jeff took nearly four minutes to decide upon a title. The writing of the body of the story did not commence until another two minutes had been spent in the searching for and selecting of an idea. Hence, it was obvious that the story had not been "prepared" in advance.

The initial composing aloud gave an indication of the search for an idea for a story where no topic was prescribed or stimulus provided:

> Mm. Let's see. Let's see now. What was I thinking about? Let's see. Mm. Yeah. This is going to be a difficult one. Mm. Let's see. Oh. Mm. Oh boy! I'm in a world of trouble here. Now, what was I thinking about? Um. Let's see. I think a robbery. Yeah. Let's see. A great robbery. A robbery. Well. A robbery. Let's see. Title. A robbery in the title. The Great Robbery? No. Yeah. Yeah. The Great Robbery.

Jeff then wrote up the title and continued composing aloud, searching for detail to get the story started:

> No. Let's see. Who's going to be robbed? He goes to this warehouse. What sort of a warehouse? T.V.? Radio? A factory or a warehouse? Let's see. Mm. No.

Jeff then began to write. During the writing he made frequent ~~stops~~ to compose aloud. He periodically re-read. The composing aloud consisted of the searching for and selecting of detail with occasional consideration of lexical choices. Jeff did not re-read the finished product.

In retrospective comment, Jeff stated that the long delay in getting started on the writing of this story was due to his searching for an idea that he had not already used in his other stories: "I was thinking of some of the things that happened in the other stories I wrote."

His decision to write on a robbery was inspired by television shows:

> I thought of writing on a robbery because I see a lot of shows that have robberies in them and I got a lot of ideas from these shows.

In his comments on how he wrote the piece, Jeff indicated that the writing of the title of a story helped him to get "a better idea of what to write about." However, he stated that he began to write with only the main idea of the story in mind: "I thought about it being a real good robbery, like, eh, they pull it off." The details were added as the story was written. Jeff stated that after he began to write, "All of a sudden, I had a big spark of ideas and then I just kept writing." He then went on to add, "I was just writing them down as they came into my head."

Jeff's comment on the quality of his story was that it was "pretty good" although it had "a kind of funny ending." Concerning the ending, he also added, "It doesn't really tell how anything ended."

Summary of Jeff's Composing

In the final interview Jeff stated that he considered The World's Most Famous Poker Game, the swap-around story, to be the best he had written during the study. However, he had difficulty in explaining why he considered it the best story. He commented, "It just seems the best when you read it. Sounds the best, I guess."

In response to the question "What do you think makes a good story?", Jeff replied,

> A good story . . . er, well, some of the good stories have got a little bit of explanation, what's happening, and, er, a title . . . and, er, names, or else you get a bit confused . . . Um, er, I don't know what else.

Thus, Jeff had some difficulty in discussing writing in general. He also had quite a lot of difficulty in discussing the seven stories he wrote during the study. However, the "Thought Notes" which he wrote during the writing of the first home assignment and the composing aloud done while producing the videotaped stories show that Jeff is well able to verbalize what he is doing while he is doing it.

The pattern of composing which emerged from the examination of Jeff's writing of the seven stories shows that Jeff began to write as soon as he had a main idea for a story. In connection with the amount of planning done before beginning to write different stories, he said,

> I had an idea of how it was going to go.
>
> I knew it was going to be something about a man and a cat, but I didn't really think too much about what was going to happen.
>
> I knew she would be able to go (to the circus), but that's about all. I couldn't find out what would happen.
>
> Well, about the first part, I planned.

Jeff's composing aloud usually began with a responding to stimulus and the search for a main idea. Once the main idea was settled upon, Jeff sometimes wrote up the title before beginning to write his story. He stated that the title "helps me to get a better idea of what to write about."

Details of the story were then added as the writing proceeded. Jeff was not able to give much insight into this searching for and selecting of details. Different comments he made were:

> I just wrote what I felt like writing.
>
> I was just writing down (things) as they came into my head.
>
> All of a sudden, I had a big spark of ideas.

Jeff's composing aloud consisted chiefly of the searching for and selecting of details. The problem of selecting the best words to convey the details to the reader was the concern of much comment in composing aloud. Regarding lexical choices, Jeff said,

> I was thinking of how to put it in words as best I could . . . I wanted to put in such as certain words so that I could plan the next part of the story.

The re-reading of previously written "certain words" occurred constantly during the writing. Jeff often verbalized already written pieces and included these in the rehearsing of segments which were then added. Jeff sometimes did quite a lengthy rehearsal before writing quite a small segment of the story.

There were some instances of THINKING AHEAD, as well as THINKING BACK within the story, as in the example,

> Well, when I put in the sentence, that first sentence, "Once there was a poor pedaler, he was stronger than people thought," I was thinking ahead.

In relation to some of the stories, Jeff displayed the ability to extract the main thought or theme of the piece. He referred to Run Away for Love as a "teaching story." He thought that The Circus "told a little bit about family life." Of The Safari, he commented, "It's more like the part of a lesson."

Jeff did not re-read the finished product in any of the school-based tasks.

Concerning a sense of audience, Jeff's comments suggested that the audience did not concern him greatly. He stated that his main concern was "writing a good story."

The influence of television on Jeff's writing was very evident. His stories tended to consist of series of incidents which were added during the writing. As a result he sometimes had difficulty with ending the story.

Jeff appeared to enjoy the opportunity to compose aloud, and provided, both in composing aloud and in retrospective comment, some insight into the nature of the processes employed in writing his stories.

Summary

Profiles of each of the grade 6 able writers were prepared. Each profile was comprised of a brief biographical sketch based upon data obtained from school records and from interviews with parents and teachers. The analysis of the written products of each child, in terms of length, writing time and writing rate, was briefly discussed. Retrospective comment, analysed in terms of Facets of Composing a Story, was examined, and trends indicated by the analysis discerned. The writing of each of the seven stories was examined, with particular attention to the subject's own comment, both during and after the writing. A summary was made of the nature of the composing processes used in the writing of the seven stories by each child.

Chapter VI

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Overview

In this concluding chapter, the study is summarized. Conclusions are presented in the form of answers to the research questions asked. Implications for teaching, identified in the study, are discussed, and recommendations made for further research.

Summary of the Study

Purpose

The purpose of the study was to gain insight into the composing processes employed by six grade 6 able writers as they performed seven story-writing tasks. The study sought answers to the questions of whether concerns or stages in the composition of stories could be identified, and whether insight into covert mental activity involved in writing could be gained by a combination of techniques, including the observation of the writer while writing, study of a videotape recording of the writing act, analysis of both the writer's composing aloud and his retrospective comment on the writing, and examination of the written product. The study also sought to gain insight into the conception of writing held by grade 6 able writers.

Methodology

The researcher met each subject individually nine times over a five week period. Seven stories were written by the subject, five in the school situation and two as home assignments. Varied stimuli were used to promote writing in some tasks, and the degree of freedom of choice of topic was varied in others. Some variation in the anticipated audience for the writing was introduced. Four of the school-based tasks were videotaped and the writer asked to compose aloud.

Data gathered were of two main types—data on the composing process, and personal data. Data on the composing process included the subject's introspective comment while writing (his composing aloud), and retrospective comment on the writing. Retrospective comment on the videotaped tasks was obtained by means of the stimulated recall technique. Retrospective comment was also obtained on non-videotaped tasks. The written products also yielded some data on composing process. Personal data consisted of transcripts of interviews with teachers, with parents and with the subjects themselves, and also information obtained from school records.

Analysis of Data

Detailed examination of introspective and retrospective comment of all subjects led to the development of a category system, Facets of Composing a Story Referred to by Grade 6 Able Writers in Seven Story Writing Tasks. The writers were found to be concerned with 43 different facets of composing which fell into the main categories of WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE?. Three facets of composing concerned with thought processes which were labelled THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING were installed on a separate level within the category system since these cognitive activities occurred in conjunction with others of the 43 facets classified in the three main categories.

Protocols of each subject's introspective and retrospective comment were analysed in terms of the system of Facets of Composing.

Written products were analysed in terms of length of stories, time of writing and average rate of writing.

Profiles of each of the child writers were built, based upon close observation of the writers, analysis of their comment, analysis of the written product, and personal data obtained from interviews and school records.

Conclusions

This study was limited in that a small number of children were studied in their writing of a small number of tasks over a short period of time. Some stories were written in an unusual setting, and a unique combination of techniques employed to search for answers to specific questions related to the composing process. It is not possible to generalize beyond the limits inherent in the study. However, certain conclusions can be reached concerning the composing processes of the subjects, the procedures used in the study, and the conception of writing held by the grade 6 able writers. The conclusions are presented in the form of answers to the research questions with which the study was concerned. A further conclusion concerning the backgrounds of the six children was also reached.

1. Can certain concerns or stages in the process of composing a written piece be identified?

a. Concerns in the Composition of Stories

The introspective and retrospective comment of the subjects revealed a diversity of concerns in the process of writing their stories. After careful examination of all comments by all writers on all stories, a total of 43 facets of composing were identified which accounted for elements of comment made. In composing a story, the writers were concerned with WHAT TO WRITE?, HOW TO WRITE IT? and WHAT IS IT LIKE?.

All children expressed concern over a large number of facets of composing in both their introspective and retrospective comment. In composing aloud, the least number of facets referred to was 11 by Billy, and the most facets, 22, were referred to by Debbie. In retrospective comment all children indicated concern for 30 or more facets of composing.

Hence, it may be concluded that a large number of concerns in the composing of stories by the grade 6 able writers could be identified.

In both composing aloud and retrospective comment, all writers expressed concern with facets in all major categories— WHAT TO WRITE? HOW TO WRITE IT? and WHAT IS IT LIKE?—and in all ten sub-categories of the system of Facets of Composing. However, the majority of concern was with facets in the category, HOW TO WRITE IT? and in the sub-category *Developing*. Selecting detail was the most frequently referred to facet in the composing aloud and retrospective comment of all writers.

Hence, it may be concluded that the major concern of the six grade 6 able writers in the composing of stories was the selecting of details to build up their stories.

While all children expressed most concern for selecting details, the peculiar concerns of different writers were identifiable by the frequency of their references to other facets of composing. While the percentages of total comment concerned with facets frequently referred to was not always high, the occurrence of references to certain facets in the comment of individuals was indicative of characteristics peculiar to each child's composing. For example, in composing aloud, selecting and searching for details were the subject of 53.4% of Kathy's comment. However, reference to the next two most frequently referred to facets, naming and revising, while accounting for only 10.3% and 6.9% respectively of total comment, gave insight into the peculiar characteristics of Kathy's composing. Nadr's concern for the setting of his stories was indicated by 6.7% of his total references in composing aloud being concerned with this facet. Billy referred to naming in 21.7% of his composing aloud. Debbie referred to illustrating in 5.9% of comment. Lexical choices were the concern of 16.8% of Brad's composing aloud and 5.2% of Jeff's composing aloud.

In retrospective comment also, the peculiar concerns of individuals were indicated by the percentages of comment referred to in frequently mentioned facets. Kathy referred to her experience in 8.0% of comment, Nadr referred to setting in 6.2% of comment. The influence of literature on Billy's composing was shown by his reference to literature in 8.4% of comment. Debbie commented on the content of her stories in 8.0% of her total comment. Brad referred to lexical choices in 5.5% of his total comment, and Jeff's reliance on TV/Movies for details of his stories was shown in his reference to them in 10.5% of his total comment.

Hence, it may be concluded that each writer felt a peculiar variety of concerns in the composition of stories.

b. Stages in the Composition of Stories

Close study of the six children in the act of writing and the analysis of their introspective and retrospective comment revealed that not only did different writers proceed differently in composing their stories, but also that the same writer proceeded differently in composing his different stories. It was found that in so diverse an activity as writing there was no single process employed by writers. Graves (1975) found the same thing with grade 2 writers and concluded, "The writing process is as variable and unique as the individual's personality" (p. 237).

However, it is possible to abstract from the performances of the different writers of different tasks a general picture of the nature of the way in which the grade 6 able writers went about composing a story. The following description of the writing of a story is based upon an amalgam of components of process observed in the writing of the six children. The description does not fit exactly the writing of any particular story by any child. There is no single way in which writers compose stories. However, based upon what six children did and commented upon in the writing of seven stories during this study, the following hypothetical construct of the composition of a story was developed:

The writer began by responding to the stimulus or topic for writing and searching his background of real and vicarious experience for a main idea for a story. This search usually lasted a very short time before a main idea was selected. The writing began almost immediately and the story commenced with the creating of a setting, both a time and place, for the action. Characters were created, and particular attention paid to the naming of these. A point of view from which the story was to be presented was adopted, and attention paid to the choice of a writing style.

As the story developed, the searching for and selecting of details to advance the action were the major concerns. The choice of suitable words to convey these details to a reader was necessary. The writer re-read preceding segments of the writing and thought back on what had already been written as an impetus for the generation of further detail. Segments of the story were rehearsed before being written. The writer thought ahead to segments planned but not yet written. The mechanics of writing were a much lesser concern than was the selection of detail to advance the action.

Once sufficient detail had been included to meet the writer's conception of the demands of the task, the ending of the story became the major concern. Ending the story posed some difficulty resulting in the occasional use of some stock techniques as a "way out."

The title was written on completion of the writing of the story. The finished product was not re-read before being handed in.

The stages in the composition of a story indicated in the preceding account were characteristic of those followed by the grade 6 able writers. Attention to different stages varied, and particular problems related to components and concerns in writing occurred in different tasks. However, the able grade 6 writer quickly selected a main idea, began to write without delay, paid particular attention to setting, characterization, point of view and style, concentrated on building up details to advance his story and paid conscious attention to the choice of suitable words. His mind ranged back and forth within the context of the story as he rehearsed segments before writing them. Once the writing was finished, the story was quickly handed in without being re-read.

Hence, while it is not possible to conclude that any writer proceeded through any regular series of stages in the production of a story, a characteristic mode of composing a story by the grade 6 able writers could be discerned from the examination of the composing processes employed in the production of a number of stories.

2. Can insight into the covert mental activity involved in the act of writing be gained by a combination of:
    a. Close observation of the writer as he writes
    b. Analysis of a videotape recording of the writing act
    c. Examination of the writer's introspective comments, his composing aloud
    d. Examination of the writer's retrospective comments, stimulated by the re-reading of the written product, or by viewing a videotape recording of the writing act
    e. Examination of the written product?

Each of the techniques referred to in the above question will be considered separately and then in the combination of all techniques.

a. Observation of the Writer as He Writes

In the first task, notes were made by the researcher on the behaviour of the writer while writing. It was found that very little, if any, insight into covert mental activity could be gained by mere observation in this way. Time and rate of writing could be recorded, facial expressions and other overt behaviour noted, and pauses, re-reading and revision behaviours perceived. However, observation alone yielded little insight into covert mental activity.

Hence, it can be concluded that close observation of the writer as he wrote revealed little of the covert mental activity involved in writing.

b. Analysis of a Videotape Recording of the Writing Act

The videotape recording provided a permanent and re-playable record of the writing act. It enabled a check to be made on visible behaviours of writers, and allowed for the possibility of "action replays" of the original event. However, while repeated viewings were possible and particular features of behaviour able to be closely observed, the videotape recording alone was able to give little insight into covert mental activity.

Hence, it may be concluded that a videotape recording of the writing act, in itself, yielded little insight into covert mental activity involved in writing.

c. Composing Aloud

The extent to which children composed aloud varied considerably. The number of elements of comment made varied from a total of 46 by Billy to 167 by Brad. The nature of the verbalizations also varied from the use of parts of words, single words, sentence fragments to the use of syntactically complete sentences.

In the final interview, all children were asked if they liked composing aloud as they wrote. Kathy stated that she would have preferred not to compose aloud. Nadr considered that it helped him a little and added,

> I could say out my thoughts out loud, and then I'd hear them myself and see what they sounded like.

Billy stated that composing aloud didn't help him. Debbie considered it "a little bit of a problem." Brad stated that he did not like the idea at the beginning but then he became used to it. He also added, "At home I started to talk to myself."

Jeff's only comment on composing aloud was that it did not annoy him.

In the initial task, when no mention was made of composing aloud, five of the six children made no verbalizations at all while writing. Debbie did make occasional, barely audible comments, obviously intended only for herself. The act of "talking to oneself" while writing is not generally encouraged in grade 6 classrooms. Hence, it must be noted that when the subjects were asked to do so, they were asked to engage in a behaviour not normally followed. However, all children did engage in some verbalization while writing.

The assumption underlying the use of composing aloud in the study was that the verbalizations made by the writer would somehow reflect, if not parallel, his inner thought processes. It is not possible to determine to what extent this does in fact occur. However, the verbalizations made by the subjects in the study were clearly relevant to the composition of the piece being written, and did yield some insight into what the writer seemed to be thinking at various points.

It is possible that the verbalizations made in composing aloud constitute some form of transition stage in what Vygotsky (1962) called, "The change from maximally compact inner speech to maximally detailed written speech" (p. 100). The language used in composing aloud was usually comprehensible to the researcher, but it was often syntactically loose and "abbreviated." Thus it bore some resemblance to what Vygotsky referred to as inner speech. However, much research into what children do when asked to compose aloud is necessary before any conclusions can be reached as to what is produced as a result.

Hence, caution must be exercised in assuming that composing aloud does in fact parallel or even reflect inner thought processes. However, concerns and stages in the composing of stories were indicated in the verbalizations made by the children as they composed. These verbalizations were analysed in terms of Facets of Composing, and insight gained into how stories were built up. The extent of this insight varied greatly according to both the quantity and the nature of the composing aloud done by each writer.

Hence, it can be concluded that varying degrees of insight into covert mental activity involved in writing could be obtained from the examination of the writers' composing aloud.

d. Retrospective Comment

Retrospective comment was induced by having the writer re-read the finished product of non-videotaped tasks, and view segments of videotapes of the writing act to stimulate recall of the writing of videotaped tasks.

In the final interview, children were asked whether they thought the videotape helped them to remember what they were thinking about as they made up the story. Five children indicated that this was so. Jeff simply answered "Yes" to the question and did not elaborate. The answers of the other four children who gave a positive response to the question were as follows:

> Yes, especially when you saw yourself stop, or something like that, and sit there and mumble. (Kathy)
>
> Yes well . . . I know what it's all about and what I was thinking through the whole story because I remember my work. (Nadr)
>
> Yes, because, you know, you see the expression on your face and you think, "O.K. What was I thinking about then? Oh! Right. I was thinking about how the Christmas tree fell over, you know, or something." (Debbie)
>
> Yep. It does because you can watch yourself what you're writing and what you're talking about and what you're saying sort of brings back the stuff you were thinking when you were saying it. (Brad)

Billy stated that he did not think that the videotape helped him to remember what he thought about as he composed:

> Not really, because, mainly, when I do look at the thing, right, I would check where I was writing then just check the story back again.

Billy's comment raised the important question as to whether the use of the stimulated recall technique did in fact provide further insight into composing processes than would have been obtained from the mere re-reading and discussion of the written product. The children were asked if they thought they could remember what they were thinking while writing just as well without the videotape and with just the piece of writing itself. Billy answered "Yes" to this question. The other children all stated that the videotape did help them more in remembering what they were thinking than would merely re-reading the product. Their comments were:

> I think the videotape helps you a lot. (Kathy)
>
> If I read it over I would remember not all of it, most of it but not all of it. Not as much as I would if I had the videotape. (Nadr)
>
> Just by reading you couldn't really remember where you had paused or what you were thinking as that. You could remember where you got the idea and how you started out writing and how you finished off, but not really the in-between part. (Debbie)
>
> The videotape, I don't know how it helps but it does help. (Brad)
>
> When I talked aloud and watched it on the screen that helped me remember a lot of things. (Jeff)

Thus the consensus among the children was that the recall stimulated by videotape was greater than would be stimulated by mere re-reading of the product. However, research into this question is necessary before conclusions can be reached as to the relative effectiveness of means of stimulating recall of covert mental activity in writing.

Two stimulated recall sessions were held on each of the videotaped tasks, one immediately on completion of the writing and one on the following day. The children were asked which of the two viewings helped them more in remembering their thoughts while writing. There was disagreement in answers to this question. Kathy stated that sometimes one and sometimes the other viewing helped her more. Debbie, Nadr and Brad felt that the viewing on the following day was better, while Billy and Jeff thought that the viewing immediately after the writing was more effective.

Hence, no conclusions can be reached regarding the relative effectiveness of means of stimulating recall nor of one or more stimulated recall sessions. However, the means used in the study to provoke discussion of the writing were effective in doing so. Table 31 shows the numbers of elements of retrospective comment made by each child on all seven writing tasks, both videotaped and non-videotaped.

Table 31

Elements of Retrospective Comment Made by
Subjects on All Tasks

	Number of Elements of Comment		
Subject	Spontaneous	Provoked	Total
Kathy	85	228	313
Nadr	138	104	242
Billy	76	137	213
Debbie	192	194	386
Brad	99	174	273
Jeff	60	197	257

The amount of comment made varied considerably among individuals, but all children responded to the stimuli used to provoke discussion of the writing. Analysis of the discussion in terms of Facets of Composing revealed much of the covert mental activity in composing.

Hence, it can be concluded that restrospective comment on the writing of stories yielded much insight into covert mental activity involved in writing. It can also be concluded that the use of videotape to stimulate recall proved a valuable technique for probing covert mental activity engaged in by writers.

e. The Written Product

The length of stories in words, time of writing and average rate of writing in words per minute were calculated for the school based tasks. It was possible only to calculate the length in words of stories written at home.

During the application of the various techniques used in the study, constant reference was made to the actual writing product. The various facets of process employed had, of necessity, to be related to what was in fact contained in the written piece. Thus the study of writing process cannot be separated from the actual writing itself. However, the immensely complex and varied nature of the processes involved in the production of a piece cannot be discerned from the examination of the product alone. The children's introspective and retrospective comment yielded insight into the nature of the process involved in producing a story which could not possibly be gained from the most minute analysis of the product. It was possible, and frequently necessary, to refer to the product to recognize what the children's comments referred to. Thus the written product was a vital source in attempting to understand how children write, but of itself, it yielded little insight.

Examination of written products, to fortify trends or features of writing process revealed in a many pronged attack on the problem of discovering what writers "do" as they write, appears to be a most important avenue for further research. The attempt to reconstruct stages in the composition of a story by grade 6 able writers which was built from the examination of how the six writers composed their stories in this study could be subjected to testing by checking its applicability to the actual written products of other grade 6 able writers. Thus the written product could be seen as constituting evidence which will support or refute theories of process derived by various means.

Hence, it may be concluded that limited insight into the covert mental activity involved in writing can be gained by examination of the written product alone. However, insight into composing gained through other techniques requires fortification by reference to the product. Thus, the written product is a vital source in the study of writing process.

Combination of Techniques

In this study, the writer was observed as he wrote, a videotape recording some of the writing acts made and studied by the researcher, the writer's composing aloud and retrospective comment on the writing analysed, and the written product examined. In addition, the wider context within which the writing acts occurred was explored through the obtaining of information on writers through interviews with parents, teachers, and the writers themselves, and from the examination of school records. Thus, the writing process was studied by means of a variety of approaches to the question. Each of the approaches used yielded some degree of insight into the covert mental processes involved in writing, but some techniques were more useful than others. However, it was in the combination of approaches to the question that a meaningful picture of how the grade 6 able writers composed their stories was obtained. Insight gained through various means could be better understood and reinforced where indications of various facets of process were revealed by different means. Clues as to how the writers composed were yielded by various techniques, and the combination of clues pointed to aspects of the overall composing process. The profiles of writers were built upon insights gained from several sources. In so complex an activity as writing, a many-pronged approach to gaining understanding of what is happening seems desirable.

Hence, it may be concluded that the combination of approaches to the study of writing provided insight into the covert mental activity involved in the composition of stories by grade 6 able writers.

3. What conception of writing is held by grade 6 able writers?

No specific measures were taken to attempt to obtain direct evidence of the notion of "What is writing?" which was held by the six children. Rather, during the nine meetings in which seven stories were composed and/or discussed, the researcher endeavoured to gain an impression of the concept of writing held by the children. It is possible to draw some tentative conclusions concerning the notion of writing held by the six grade 6 able writers.

All children proved capable of quickly and easily responding to the task of writing stories. They asked few questions and appeared to know what was required of them. All pieces produced were narrative pieces of a similar literary type. Thus the six children held a similar notion of "how to write a story."

The stories were produced in response to tasks assigned by the researcher. Thus, the primary function of the writing was to fulfil a school assignment of a type familiar to the children. Furthermore, the main audience for the writing was the researcher. In a sense then, the children's writing was of a "practical" nature, the completion of a school task. However, when given the opportunity to look back on and discuss their writing with an interested adult, the children tended to see what they had written as being something which could be enjoyably reviewed and commented upon after the actual writing had been completed. Given the opportunity to reflect on the stories they had written, the children commented, in the main, on "what happened," on the searching for and selecting of details to relate an event or series of events. However, as well as discussing content, the children sometimes indicated their awareness of theme, and were able to abstract the main idea or thought which lay behind the mere relation of events and details. They also showed an awareness of, and an ability to discuss, many features of how their stories were put together. Writing style, point of view, creation of characters, establishment of setting or mood were commented upon. Debbie revealed a sense of humor and a feeling for climax in some of her writing. It is unlikely that the children have been formally taught any of these things. Probably, through their wide reading, they have acquired awareness of how stories are put together. Given the opportunity to do so, they could discuss their writing, and not only tell "what happened," but also much of how they unfolded in written form "what happened." Thus, these able grade 6 writers were aware of what they "did" as they wrote. They varied greatly in their capacity to articulate on how they wrote, but they revealed a conception of writing as being something in which the writer uses words to create many different effects to "tell" what is going on in the piece being unfolded. The comments of the children on their writing reflected a remarkable awareness by the grade 6 able writers of many things which make them able writers.

Hence, it is not possible to draw firm conclusions regarding the conception of writing held by grade 6 able writers. However, the ability shown by the writers in this study to discuss many features of how they composed stories suggested a developing awareness of writing as the manipulation of words to create desired effects on an audience and thus convey what is in the mind of the writer.

Grade 6 Able Writers

It was not one of the purposes of this study to attempt to identify characteristics of grade 6 able writers. The focus was upon the processes writers used in the production of stories. School principals and grade 6 language arts teachers were asked to recommend children whom they judged to be able writers at the grade 6 level, fluent speakers, and willing and co-operative students. Three children were selected from each of two large public elementary schools in the city of Edmonton. However, while characteristics of the writers were not a central focus of the study, much was learned of the six children in the course of building profiles. Hence, it is possible to reach some tentative conclusions concerning the backgrounds of the grade 6 able writers.

There were many differences in the backgrounds of the six children. For example, racial backgrounds varied. Parental occupations were quite diverse. Fathers of the six children were employed as university professor, clothing store manager, restaurant employee, radio newsman, railway employee, and machinery salesman. The length of time families had spent in their present homes varied. Sizes of families differed. Hence, while no attempt was made to systematically account for difference, it was apparent that there was great diversity in the home backgrounds of the six children.

One factor, common to all children, was the strong parental support for, and interest in, the children's school work, including their writing. The parents of five children, and the adult elder brother of the sixth child, revealed a keen interest in the writing done by the children during the study, and indicated, in their discussion with the researcher, their strongly supportive influence on the children's work. Several references were made by the children to their receiving help from parents with the home assignments. Hence, while there was diversity in the backgrounds of each of the grade 6 able writers, the supportive influence of parents was discernible in every case.

Hence, it may be concluded that, while the grade 6 able writers who took part in this study had varied home backgrounds, a common and important factor in all cases was the strong parental interest in and support for the children's work, including their writing.

Implications for Teaching

The children who took part in the study were able writers. The way in which they performed and discussed seven story writing tasks has implications for the teaching of the more proficient writer in the elementary school. What was learned of the writing processes of able grade 6 writers may also have implications for the teaching of writing generally.

Writing and Reading

The grade 6 able writers who took part in this study usually spent little time in starting to write. They had a rich store of ideas and details for stories to draw upon, a store built up, to a great extent, through their wide reading. All children were described by teachers and parents as avid readers, and their reading background was apparent in what they wrote.

Not only did the children's reading provide them with material for their stories, it also heightened their awareness of literary technique which they were able to apply in composing. In their comment, the children revealed awareness of many facets of what writers "do" to effectively communicate with their audiences. Much of what the children knew of literary technique would not have been taught formally. Rather, through their wide reading, the children may have acquired an awareness of technique which they were able, in varying degrees, to apply in their own writing, and to discuss in relation to their writing. Thus, the importance of wide reading by children and also reading to children, as an aid to the development of their writing capacity is an important implication for teaching.

Writing Techniques

The six children appeared to experience little difficulty with the mechanics of writing. Only a very small amount of comment expressed concern for spelling, handwriting, grammar, punctuation and other aspects of language which have traditionally occupied much of the curriculum of the elementary school. The grade 6 able writer was concerned with the content of his stories and the application of components of composition which he could already handle quite proficiently. An implication for teaching is that there is little point in wasting the time of many able children by having them engage in mechanical exercises in aspects of language which they already know quite well. Rather, the able grade 6 writer may be extended by practical experience of how expert writers compose. The children showed the desire, when writing their stories, to use quite sophisticated literary techniques. They were often clumsy in their efforts to write as the "experts" do, but their enthusiasm to expand their literary capacity should be capitalized upon. Individualized programs may be necessary to teach the developing young writer more advanced literary techniques. However, the study of good writing, and consideration of what makes it good, seems called for, as a means of building upon the writing ability already possessed by the able child.

Writer and Audience

During the study it was possible for the writer to meet with an interested adult to discuss the writing. The stories were first draft material, often messy, and written hurriedly in unusual conditions. However, given the chance to reflect upon and discuss their writing, the children yielded insight into the complexity of the processes underlying the production of a piece. The children took their writing seriously and discussed it honestly and critically. The therapeutic value of a pupil-teacher or pupil-interested adult discussion of writing on a one-to-one basis appeals as an important implication for teaching. It is not possible for the teacher to confer with the child on all of his writing, but frequent conferences may eliminate the concept of "school writing" reflected in Brad's comment, "I write it and the teacher checks it and doesn't look at it. Then I throw it away."

As well as the teacher or interested adult reader, children may benefit from having their fellow students as audience. In the swap-around task during the study, the children appeared to take special care in the planning and writing of their story. Debbie even surveyed a sample of her classmates concerning a topic, and tested their reaction to the piece she wrote. Four children judged their swap-around story as the best story written during the study. One child judged her swap-around story as her "equal best." The positive effect of having children write for a known audience such as their peers also has implications for teaching.

THINKING AHEAD, THINKING BACK, SPONTANEOUS THINKING

The amount of planning done before the writing of a story began varied in the composition of different stories by different children. However, writing usually began promptly and the story was built up "as it went along." The mind of the writer was seen to range forward and back within the context of the piece, while occasional references were made to thoughts just "popping into" the writer's head. Children sometimes experienced difficulties because this technique of building up of detail during writing was employed. The problem of ending a story satisfactorily occurred because often no ending had been planned before writing began. Some teachers may prefer to try to teach planning skills, outlining and other techniques which attempt to ensure that a logical development of a written piece will occur. However, it appeared that the grade 6 able writers preferred to begin to write and then to develop a main idea during the actual writing of the piece. Some instruction in the efficient control of the forward and backward thinking during writing may be possible and desirable. Children considered details not yet written as they selected current detail. They also read back, reflected upon, and sometimes verbalized pieces already written, as a springboard to further writing. While these techniques appeared to occur quite intuitively, it is possible that instruction in the efficient movement of the mind ahead of and behind what is currently being written may prove beneficial. Research into the thought processes of writers while writing is needed as a basis for the development of appropriate instructional materials.

Stimulus for Writing

Moffett and Wagner (1976) pointed out that "Students must understand that good writing subjects lie everywhere at hand" (p. 176). The setting of topics for writing by teachers may not be the most useful means of inducing children to produce satisfying written pieces. Furthermore, in this study, it was noticeable that children tended to write on their special interests regardless of the topic or stimulus for writing which was given. For example, all of Brad's stories were about monsters and savage animals. Debbie stated that for one task she had planned to write a ghost story beforehand, and, thus, it appears that she simply manipulated the stimulus used so as to write what she in fact wanted to write. It was also noticeable that the children's responses to stimuli were unique and not as the researcher expected. For example, the sound of tropical birds was heard by Billy as "a lot of noise," and by Kathy as the sound of saws.

The implication for teaching of the children's responses to the topics and stimuli used in the study is that children focus upon some part of their real or vicarious experience when they write. The training of children to focus upon some aspect of what has happened to them, what they have heard or read about, how they think and feel, what they can imagine, and to write accordingly appears an approach to the question of WHAT TO WRITE? which is to be preferred to the setting of a topic for writing.

The Writer as an Individual

Each child studied indicated a unique variety of concerns in writing. Analysis of the introspective and retrospective comment in terms of Facets of Composing revealed that each writer needs to be considered as an individual. Writing requires the generation of certain skills which must be learned in the elementary school. However, in the teaching of writing, the catering for individual differences is particularly necessary. The Bullock Report (1975) emphasized the need for teachers to "arouse specific individual intentions in the teaching of writing." A knowledge of the processes involved in writing is necessary for the most successful achievement of this arousal:

> The teacher works with a view to arousing specific individual intentions, sometimes developing them tactfully in talk, and providing technical guidance as needed. If the teacher is to succeed in this, he will need to learn all he can about the processes involved in writing and above all the satisfactions to be gained from it. (p. 165)

Further research is needed which will help teachers learn about the processes involved in writing and apply this knowledge to the teaching of the individual child.

Recommendations for Research

This study identified some facets of the highly complex and individualised processes used by six grade 6 able writers in the production of seven stories. The complexity of what was involved in the composing was indicated by the fact that 43 labels were needed to describe the concerns in writing to which children referred in their introspective and retrospective comment. In view of the intensely personal nature of the writing process, further studies of individual writers are required as steps towards the development of a theory of the writing process. Variations on the procedures used in this study could be introduced in further studies. The combination of techniques used to examine how writers compose could be varied. Focus could be put upon subjects of different ages and ability levels. Different stimuli for writing could be introduced. The processes employed in producing different "kinds of writing" could be examined. The anticipated audience for writing could be varied, and the resultant effects upon process studied. Processes employed in self-sponsored as well as school-based writing could be the subject of study.

Hence, the possibilities for further research suggested by this study are great. The questions related both to writing process and to procedures for studying the process which follow are examples of possible subjects for further study which emerged. Since elementary school children took part in the present study, these questions refer particularly to the writing of young children. The questions listed by no means exhaust the possibilities for further research suggested by this study.

The Writing Process

A total of 43 Facets of Composing, arranged into 10 sub-categories and three main categories, emerged from the examination of children's comment. Thought processes to which children referred were described as THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING. The facets of composing themselves, particularly those facets frequently referred to by the children, suggest many possibilities for further research. The following examples of questions for further study are arranged under the main categories and sub-categories of Facets of Composing a Story Referred to by Six Grade 6 Able Writers in Seven Story Writing Tasks:

1.0 WHAT TO WRITE

1.1 Ideas

1. How do writers respond to a stimulus for writing? Can composing aloud help in tracing the movement of the mind from the response to stimulus to the selection of an idea for writing?
2. Do writers "manipulate" a stimulus or topic for writing and, in fact, write on a topic of their own choice?

1.2 Sources

1. Are all able writers avid readers?
2. What is the nature of the influence of Television/Movies on the composing of young children? Do the children imitate the format of television programs? Is their writing modelled on television programs?
3. Are parents of all able writers interested in and

supportive of the children's composing?

2.0 HOW TO WRITE IT

2.1 Beginning

1. To what extent do writers pre-plan before beginning to write? What is the nature of this pre-planning?
2. What do writers want the first sentence of their story to achieve?

2.2 Developing

1. From what different points of view do elementary school children present their stories?
2. Selecting details was the facet of composing most frequently referred to by the grade 6 able writers. Are less able writers as concerned with this facet?

2.3 Finishing

1. What shortening strategies do young writers use?
2. To what extent do writers plan the ending of their stories before beginning to write?

2.4 Components

1. How important is the naming of characters to young writers?
2. Do children prefer to give a story its title before or after the story is written? What do they see as the purpose of the title?

2.5 Concerns

1. The grade 6 able writers appeared to be little concerned with the mechanics of writing. Is this also the case with less able writers?

2. How do children explain errors involving the omitting of words in their writing?

3.0 WHAT IS IT LIKE?

3.1 Evaluating

1. How frequently do young writers re-read their finished product?
2. How do writers respond to the opportunity to critically evaluate their own writing? Can this type of evaluation help students to improve their writing?

3.2 Discussing

1. To what extent is the capacity to discuss the writing related to the quality of young children's writing?
2. Are there differences between the capacity of girls and boys to comment upon what they have written?

3.3 Reading

1. What effects on writing processes occur when children write for an audience of their peers?
2. Are young children consciously aware of an audience for their writing while they are actually engaged in writing?

THINKING AHEAD, THINKING BACK, SPONTANEOUS THINKING

Explicit references to the movement of the mind of the writer ahead of what he was actually writing occurred in the children's comment. Similarly, they referred to their minds going back within the context of the piece being written. Reference was also made to a type of "instantaneous thought" during writing. As well as explicit references to thought processes, the children's comments frequently contained implicit references to the movement of the mind ahead of and behind what was in fact being written. Further research into the thought processes underlying the composition of stories is needed. In this study, some evidence of the nature of thought processes was obtained from the children's own comments. Some questions which may be examined concerning THINKING AHEAD, THINKING BACK and SPONTANEOUS THINKING are:

1. One child (Jeff) composed "Thought Notes" as he wrote. What can be learned of thought processes during writing from "Thought Notes"?

2. Can explicit and implicit references to forward and backward thinking while writing be counted in children's composing aloud and retrospective comment?

3. Can children be questioned, while actually composing, concerning their forward and backward thinking?

4. Can questions concerning mechanical errors and their causes, particularly omitting of words, throw light on thought movements during writing?

5. Is SPONTANEOUS THINKING possible? What do children mean by statements such as, "It just popped into my head"?

6. Is it possible to train children to think ahead and think back within the context of their stories, as a means of improving their writing abilities?

Procedures

The writing processes were examined in this study by means of a combination of observing the writer as he wrote, study of a videotape recording of the writer, analysis of composing aloud, analysis of retrospective comment, and analysis of the finished product. The following are some questions related to each of these techniques which could be the subjects of further investigation:

Observation of the Writing Act

1. Can the timing of non-writing and writing segments of the composition of stories throw light upon composing processes?

2. Is writing rate an important element in the study of writing process?

Videotape Recording of Writing

1. Can videotape recordings of writing acts be used for remedial purposes in the teaching of writing?

2. Can overt writing behaviours of children of various ages and ability levels be compared by means of videotape recordings of their writing?

Composing Aloud

1. What percentages of children of various ages and grade levels are able to compose aloud?

2. Do younger children find composing aloud easier than older children?

3. Is there a relationship between the ability to compose aloud and the quality of writing?

4. Do children respond to training in composing aloud?

5. Does composing aloud lead to improvement in writing quality? Does it adversely affect writing quality?

6. Is composing aloud a form of "inner speech"?

Retrospective Comment on Writing

1. Is it possible to compare the effectiveness of the use of videotape to stimulate recall of writing processes with the use of the finished product to stimulate recall?

2. Does the child's spontaneous comment reveal as much insight into composing processes as the combination of spontaneous and provoked comment on the writing?

3. Are better results obtained from a stimulated recall session held immediately after writing is completed or at a later time?

4. Do two stimulated recall sessions actually yield more information on writing process than a single session?

5. Do stimulated recall sessions on the writing of stories result in improvement in writing quality?

The Finished Product

1. Can the series of stages in the composing of stories abstracted from the study of the writing of six grade 6 able writers be discerned in the written products of other grade 6 writers?

2. Can facets of composing referred to by children in their introspective and retrospective comment be verified by reference to their finished products?

Concluding Statement

This study of the composing processes of six grade 6 able writers in the performance of seven story-writing tasks confirmed the truth of the statement by Gardner (1975) that writing is a "supremely complex and multi-faceted activity" (p. 119). The use of a many pronged approach to the question of what individual writers "did" as they wrote stories identified the nature of many of the facets involved in the composing. The children revealed a capacity and willingness to discuss both what they wrote and how they wrote it. They expressed a concern for the quality of what they produced.

On the surface, the children's written products may appear slight and insignificant. However, the production of these pieces involved the application of what Emig (1971) described as "one of the most complex processes man engages in" (p. 44).

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APPENDICES

APPENDIX A

THE PILOT STUDY

The Pilot Study

The pilot study was conducted in one elementary school in the separate school system of the city of Edmonton in September, 1977.

Purposes

The purposes of the pilot study were to throw light upon:

1. The suitability of grade 6 able writers as subjects for a study of writing processes.

2. The feasibility of videotaping the act of writing.

3. The extent to which subjects were able to compose aloud.

4. The usefulness of a videotape recording of the writing act in stimulating the writer's recall of processes used in composition.

5. The assignment of writing tasks suitable for the gaining of insight into composing processes.

Subjects

Five grade 6 children, three girls and two boys, were selected as subjects. The children were judged by the school principal and grade 6 teacher to be "able" writers at the grade 6 level, clear and fluent speakers, and willing, co-operative students.

Procedures

Each child was seen individually by the researcher in a separate room made available in the school building. The child was told that the researcher wanted to find out all he could about how grade 6 children write stories. The researcher explained that he planned to videotape the child's writing of a story and to replay the videotape and ask the child to talk about what he was thinking at various points in the composition of a story.

The child was asked to write a story on any topic he wished, or to choose one of the topics, Smoke!, The Secret Cave, or The Midnight Moonlight Monster. The child was asked to "talk aloud" as he thought and wrote, to "speak the things you are saying in your mind."

The writing act was videotaped using two Panasonic television cameras connected to a Sony Video Camera Selector. One camera filmed the writing over the shoulder of the writer, and one camera was mounted in front of the writer and filmed the child's face during non-writing phases of the composition of the story. The writing act was recorded on Sony half-inch videotape. The researcher did the videotaping on his own.

At the conclusion of writing, the videotape was replayed and the child invited to stop the tape at anytime and tell what he was thinking at the particular stage in the composition shown on the videotape. The researcher periodically stopped the tape and questioned the child on what he was thinking at various points during the composition. The child's comments and dialogue between child and researcher were recorded on audiotape. These were later transcribed.

On the following day, segments of the tape were again shown to the child and the child asked to make further comment on what he was thinking at points during the composition of the story. Again comment and dialogue were audiotaped and later transcribed.

Results

The performance of the pilot study revealed the following information related to its purposes:

1. The five children studied were able to compose a story under the conditions created without excessive difficulty, and to

give much insight into how they did so. Thus, grade 6 able writers were considered to be suitable subjects for a study of writing process.

2. It was possible to obtain a clear picture of the composing of a written piece by means of the equipment used. The videotaping could be done by the researcher on his own.

3. Some children found composing aloud difficult. Two of the children did much composing aloud, two others did a little, but one child did no composing aloud at all.

4. The videotape recording of the writing act appeared a very useful means of stimulating the children's recall of facets of writing a story. All children were able to make much retrospective comment on their composing.

5. The free choice of a topic or selection of a topic by the writer from alternatives limited the possibilities for creativity in children's writing. More imaginative stimuli to writing were considered desirable.

Summary

The pilot study indicated that insight into the composing processes of children could be gained by a combination of close observation of the writer in the act of writing, the study of his composing aloud and his retrospective comment on the writing, and the analysis of the written product. The design of the actual study was based upon the experience gained in the Pilot Study.

APPENDIX B

SAMPLE TRANSCRIPTION OF VIDEOTAPED COMPOSITION

VIDEOTAPED COMPOSITION - FOURTH TASK - (Puppet Stimulus)

28. 11. 77 Jeff Tape 1 (433 - 849)

Total Length: 197 words

Total Writing Time: 22.40

Average Writing Rate: 8.8 words per minute.

Approx Time M. Sec.	Composing Aloud	Writing
0. 25	O.K. Um. Let's see. It's about a . . . let's say . . . a circus mm . . . Yeah O.K.	
0. 10		The Circus (Title)
0. 20	A little girl one . . . a little girl that can be three, four, yeah . . . um O.K.	
0. 15		Once there was a girl named.
0. 10	Um. What was her name? Um. Susan? No. Susan.	
0. 05		Susan
0. 25	Um. Let's see. (Re-reads) She kept asking her parents if she could go to the circus. Yeah.	
0. 15		sh (crossed out). She was four years old.
0. 30	She wanted to go to the circus so badly she . . . No. She kept asking to go to the circus until. . .	

M. Sec.	Composing Aloud	Writing
		She kept asking to go to the circus.
0. 50	Let's say. This time. Her parents say "no." But this time they offer a deal. Everytime they said no. Er, this time the circus was on Saturday and . . .	
0. 25		This time the circa (crossed out) circus was on Saturday.
0. 10	She was sure she could go. She was sure her mother would let her go.	
0. 30	No. Better call her by name.	She (crossed out) Susan was sh (crossed out) sure her parents would let her go.
0. 35	Let's see. She planned. She planned to tell her mother after. No. After supper she asked her mother and father if she could go.	
0. 30		After supper she asked her parents if she could go.
0. 30	They said . . . let's see . . . they said "no" 'cos she's have to go up town. Her mother said "no." O.K. She . . .	
0. 20		Her mother said no!

M. Sec.	Composing Aloud	Writing
0. 05	"No" because.	
0. 25		Because she had to go up town to get
0. 25	Get um . . . let's see . . . the groceries. Yeah.	
0. 05		groceries
0. 05	Even though they had a store three blocks away.	
0. 20		even though there was a store 3 blocks away.
0. 40	Susan asked why she didn't go to the other store. Er. Let's see. Um. She asked why she didn't go to the other store.	
0. 45		Susan asked why she didn't go to the other store?
0. 15	She could't get . . . Butter? Mother said they didn't. Yeah. Her mother said they didn't have everything she needed there.	
0. 40		Her mother said they didn't have everything she wanted there.
0. 35	Her father. Now, let's see, her father. He said he had to work late. He said he had to go on a business trip. Yeah. And her father said he had to go on a business trip. Yeah.	

M. Sec.	Composing Aloud	Writing
0. 30		And her father said he had to go on a business trip. busis (crossed out).
0. 15	Business . . . Tour . . . to Hawaii . . .	
0. 05		business trip.
1. 45	Er. Let's see. She was disappointed. Susan was disappointed. She was. Susan was very mad. Susan was very angry with her parents. Um. Susan was . . . let's see . . . O.K. Susan was too mad to say anymore and left in a hurry. No. She just. Susan was very disappointed and left in a hurry and went to her room. Susan was so mad she went to her room and never came out till the next . . . Yeah.	
0. 40		Susan was so mad she went to her room and didn't come out till the next mourning (crossed out).
0. 05	No. Spelling's wrong.	
0. 10		mourning
0. 30	Next morning she came out excited. Uh. Yeah.	

M. Sec.	Composing Aloud	Writing
0. 30		Next mourning Susan came out excited.
0. 20	Excited. Period. She . . . Oh yes . . .	
0. 10		She thought
0. 05	Her parents would let her go with one of her friends	
0. 30		that one of her friends might be able to go with her.
1. 10	Her parents told her to phone around. Her parents told her to phone all her friends who lived close by. Susan phoned all . . . Susan phoned every friend she knew. No. She's only four years old. So her friend, no. Her friend won't be able to go with her. Her friend's mother. Yeah.	
0. 10		and that her freinds mother
0. 05	Or father.	
0. 20		or father would be able to go.
1. 00	She kept phoning around and finally she found some one that could go with her. Susan phoned and phoned. The last phone number. She was up to the last	

M. Sec.	Composing Aloud	Writing
	phone number on her list. If that person can't go. Yeah. Um. No. Er. Let's see. She. Susan kept phoning around and she was down to the last phone number on her list.	
0. 25		Susan kept phoning around untill she
0. 05	Only had one phone left	
0. 05		only had
0. 05	One number left on her list	
0. 15		one number left on her list.
1. 00	(Re-reads) Um. And sure enough. She was able to go with her father. Let's see. Her friend and her friend's father were going to go to the circus, and wanted Susan to go with them.	
0. 35		And sure enough Susan's friend was going with father alone.
0. 10	So they invited her. So they invited Susan to go with them.	
0. 10		So they in vite (crossed out).
0. 05	Invited	
0. 15		invited Susan to go with them.

M. Sec.	Composing Aloud	Writing
0. 05	There. I think so. Yup. Yup. O.K. I'm finished.	

Total Time

22 mins. 40 secs.

APPENDIX C

SAMPLE TRANSCRIPTIONS OF RETROSPECTIVE COMMENT

## Debbie

Seventh Task (Free Choice)

First Stimulated Recall 14. 12. 77 Tape 1 Side 2 (250 - 339)

* = Researcher stopped tape

# = Debbie stopped tape

# (Talking before writing)

D: I remember why I wanted to call um, Tina, Tina, it was because while in the story she was supposed to be tiny, but in the story nothing worked out the way I wanted it to really, because I'd think of something, you know. "This has got to be in," and then it wouldn't make much sense, so I'd have to think all over in my mind again, you know, "that doesn't work" so, this one was sort of mixed up. But I called her Tina, because she was tiny and she was supposed to be very very tiny in the story and she was supposed to be the youngest one in the family. Only it didn't work out because she was, in this one, she was the only one. (260)

# ("And I haven't got any presents")

D: I remember why I put in that "and I haven't got any presents," it's because I wanted her to be kind of sad because she had no money to buy presents and then she was going to get some you know, for her parents and for all her big brothers and sisters, but I thought that that would be not, not really true, because nobody in the city of Edmonton is all that poor that they don't have any money to buy Christmas presents, so I let her have some money to go in just to an old corner shop and bought a few things, you know, and then she's feel a little bit better, you know. But she's still be kind of sad that she had no money to buy a Christmas tree or ornaments even. So I put that in because I wanted her to be kind of poor and then she would know the real joy of Christmas, you know, having an aunt coming over and giving her a whole bunch of nice things and stuff. (271)

* ("She said" line 4)

R: Debbie, do you remember what you were thinking about then? You stopped after you wrote "she said," and you talked to yourself, What was, do you remember what you were thinking?

D: Yes, I was thinking, um, that she would be kind of sad because they didn't have really enough money to buy a Christmas tree, because, you know, they cost so much. They didn't have any money to spare, you know, and I said, well, they should have a Christmas tree, and then I said no, maybe Auntie Tinabelle will bring, bring one. Then I said no they don't really need a Christmas tree because they don't really need a Christmas tree to have a happy Christmas. So, you know, an old branch with some brightly coloured scraps on would be all right, because it would probably be quite pretty when it was finished. (280)

* ("was" underlined)

R: Debbie, why did you underline "was"? It "was" Christmas?

D: Well if I just put "it was Christmas," all the same, then the person would say "Yeah, it's just Christmas, so what." But you know, if she felt a little bit of excitement because "it was Christmas" that would make a little bit of difference you know.

R: Yes, so you underlined the word because you wanted it to be what?

D: Be stressed.

R: Be stressed. O.K. now do you often do that in your writing?

D: Not really, only when I really, really, want to stress something because there's a really big point that I want to bring out in it or something.

R: Good.

("loaded with gifts")

D: I remember why I said that Aunt Tinabelle was loaded with gifts. That would give Tina something to be happy about when it was Christmas, because she did get a few things. You know, I didn't make it that they had millions and millions of things, and Tina got real gold and silver rings. Because that isn't really Christmas. Christmas is something, you know, where you're nice to people, like roast turkey with all the fixings would be nice. You know if they didn't have enough money to get it. I put those little marks on "fixings" because, you know, like stuffing and cranberry sauce and stuff. And then a warm coat, and all kinds of clothes. They needed that you know, so it was nice of her to bring that because they did need it, and a really neat dolly for Tina. That'd be better than having a whole bunch of things you don't really need because, you know, Tina was small. And that's about all really. (300)

* (at end)

R: Debbie today you drew a picture again, at the end of the story, why did you do that?

D: Well I was going to, I forgot that we didn't have any coloured felts, because I was going to draw, you know the Christmas tree with all the little colored scraps on it and underneath, you know, "Their branch for a Christmas tree." I mean, and that's what I put under the picture so you'd know that it was. And then there was going to be a couple of presents and a dolly sitting up you know, beside the tree. Then people echoing "Merry Christmas," because Christmas is happy. (308)

R: Good.

* (at end)

R: Debbie, did you re-read your story?

D: Yes. I re-read it after to make sure that it was sort of all right. Because nothing really worked out the way I wanted to to sort of.

R: How do you mean, it didn't work out the way you wanted it to?

D: Well when I first started, I thought O.K. Tina's going to be very small. She's going to be the youngest one in a great big family of children. They're going to live in a little hovel and they might live in some place warm. But then there isn't really any great hardship in living, you know, like that if it's nice and warm out. But if she just had a sort of ragged dress and it was cold, then that's be a little bit poor. And I wanted to turn her into a poor person, because if somebody was rich and you bought them a whole bunch of things, then they wouldn't be so happy about it. They'd just say, "oh some more things, gee I wish I could have had this and that, and the next thing." (321)

R: Yes. Debbie do you know why your story didn't work out the way you intended it to?

D: I think it's because when I first started writing I was thinking too much about, well people in general, kind of, sort of, I don't know.

R: Now you thought about this story during the week?

D: Right.

R: But after you started today, then you really had it worked out what you were going to say?

D: Yes, just the first little bit but I wasn't quite sure how I was going to end it off. (329)

R: O.K. But then it didn't work out that way after all?

D: No.

R: So when you started writing it just sort of changed itself?

D: Yes.

R: All right, good. Deb is there anything else you'd like to tell me about that one?

D: No that's all because you know, it was quite a short story.

R: Are you happy with it?

D: No it could have made a little bit better sense and there was a few things I should have put in, you know like. I see in almost every story, you know, because you want to be sort of better. You look at your finished product and you criticize it and you say, "I could have done that," but I think this one's pretty good.

R: Yes, well you had to write fairly quickly.

D: Yes.

R: All right, thanks Debbie. (339)

## Nadr

Second Task (Sound Stimulus—Tropical Birds)

Second Stimulated Recall 24. 11. 77 Tape 1 Side 1
(120 - 254)

* = Researcher stopped tape

# - Nadr stopped tape

# (After writing "George")

N: Um, at the beginning of the story I had to think of a name, because if I didn't think up a name and start calling him by his real name, then it wouldn't sound right, in the story, and so, the name "George" came up to me, it's just a simple name and I decided to put it down.

R: Is George a real person?

N: No. George is just a made up person, just make believe, and I had to make him sound young, because later on in the story, adults don't believe in leprechauns and stuff like that, only little kids I think. So I made him sound young. (132)

R: Oh so I see George had to be young.

N: Yeah.

R: Why?

N: So he would believe in the leprechaun, like that got him out of the, got him out of the dungeon, later on in the story.

R: Oh, I see, so if he'd been an older person you couldn't have had a leprechaun.

N: No, I don't think so, it wouldn't really sound right, older

CANADIAN THESES
ON MICROFICHE

40262

THÈSES CANADIENNES
SUR MICROFICHE

AUTHOR/AUTEUR

NOLAN, F.M.

TITLE/TITRE

COMPOSING PROCESSES OF
GRADE 6 ABLE WRITERS.

people, they, get out of the hang of it. They get out of thinking of, Santa Claus and witches and all that, it's only, you know, little kids.

# ("Run away")

N: I had to make him, like, I couldn't let him just go out for a walk because the next day his family would get worried, so I made him run away.

R: He couldn't just go for a walk you mean?

N: No.

R: He had to run away? Well what is the reason for that?

N: Well if he didn't run away, like, it said later on that he sleeped in the dungeon. (146)

R: Yes.

N: The his parents would get real worried and come out looking for him, so I made him run away . . . sort of, you know . . . Well, he ran away like, not from his friends, because he didn't have any friends so they couldn't get worried, and he was just wandering around, not knowing where to go specially, you know especially to go. (154)

(After "Fell asleep")

N: Um, I had to make him fall asleep so that, so he wouldn't have to put up a struggle and all that, and see who came and took him to the dungeon or anything. So he fell asleep, and he didn't know what happened. When he woke up he just knew that he was in a dungeon, he didn't know who took him there, or anything. (159)

R: So you got out of having to write all that?

N: Yeah. I got it short by that, doing that.

R: By putting him to sleep?

N: Yeah.

R: Then he couldn't remember?

N: Yeah.

* (Between "was . . . and scared")

R: Can you remember what you were thinking about when you stopped there? You said "he was," you wrote "he was," then you stopped?

N: Well, I, I had to put a last name in for George, and um, I was trying to think of one then. Like at the top I named him, but I forgot that last name, so I just wrote it up then. Then I started to keep on writing.

R: So, you stopped after "was" and went back and gave George another name?

N: Yeah. I gave him a last name. (168)

R: Mm. so after you wrote "was" you must have been thinking of . . . what were you thinking of?

N: I was thinking out any, any, um, usual name to write for, not too usual, and not too unusual, just normal, you know.

R: So you went back then and wrote that at the top?

N: Yeah.

R: In the first line?

N: Yes.

* (After "he was only 10")

R: What were you talking about, what were you thinking about there, when you stopped, after saying "he was only 10"? You stopped for quite a while and then you talked to yourself, I couldn't quite hear what you were saying. What was the problem? (176)

N: Well it was late, I was thinking of the . . . later on in the story, of what, how George was going to get out, and I decided it would be all with magic, and then I was naming the different things that, that have magic, like a witch or a warlock, that's what I was saying, and finally I decided to pick the leprechaun, and that was my choice.

R: So, what you were really doing was thinking about something that hadn't yet happened.

N: Yeah.

R: Well, what was it that you were thinking about, that hadn't yet happened?

N: Well, him getting, George getting out, and, like, he was locked in and nobody was going to come and unlock him so, I had (187) to get something besides the person, so I thought of something magic. I could use lots, but I decided to use a leprechaun.

R: You could use what?

N: Lots of stuff like that, magic ring or magic stone. Leprechaun I think was the best to use, I don't know why.

R: Good (192)

# (After "Pillow")

N: Um, with the leprechaun I decided that, George, that, to find the leprechaun and get into the dungeon, and fall asleep all in one day was too much so I put the next day for George to find the leprechaun and I, he was sitting behind a pillow.

R: Why did you think it was all too much for one day?

N: Well if you were in the afternoon, which, that's about um, the time it was there and, and, he fell asleep, so you added up till about four, then you, and then he, um, starts walking along and all worried you know, for a few hours. Then it gets kinda late, and he falls asleep.

R: I see, so you had to stretch the story over more than one day?

N: Yes.

R: And so you decided to put the leprechaun under the pillow?

N: Yeah.

R: Why?

N: Then, well it was in a place, right, a small place where, he could go under, the leprechaun could go under or beside it, or on it, anywhere. So it was, because it was nice and soft for him. (210)

# (After "George asked him what he was")

N: At this time George, I had to, like, George couldn't just, like, with the leprechaun, George had seen, George had seen the leprechaun. I wouldn't have him just walk up there and say um, "Get me out of here with your magic." I'd have him, I had him walk up slowly and ask him what he was, so George would make sure that he had magic in him and then, then he talked to him. (216)

# (At the end)

N: At the end I had to think of a, like, an ending for them, because I just couldn't see that they'd have parted because of that. George was grateful to the leprechaun for getting him out of there, so I made them live together, live happily.

R: Why did you say "and together they lived"?

N: Well, why? Well I just put it that way.

R: Why didn't you say "they lived together"?

N: I just put it down this way, I don't know.

R: Right. Um, when you were writing the story Nadr, were you thinking about who might read it?

N: Not particularly, I was just thinking about what was going to happen next. I don't really mind who reads it. It's just my story, and that's the way I write it.

R: Were you writing it for anybody in particular?

N: Well, you, that's, that's about it.

R: But it's still your story?

N: Yes (laughs).

R: Is the story finished now? Do you feel that you've said what you want to say?

N: Yes. I think it's finished.

R: O.K. Thanks Nadr.

Kathy

Third Task (Plot Line Story)—First Home Assignment

Comments   29. 11. 77   Tape 1 Side 1
(777 - 983)
Side 2
(000 - 065)

K: In this story, I've got the characters Joey, a little boy, Aunt Gertrude, Aunt Helen and Uncle Frank. I got the name Joey because when I was doing this in half an hour the "Hardy Boys" was going to be on and there's a Joe Hardy in that and there's also Frank, and there's also an Aunt Gertrude. So I got all the names from that show.

I said this story was going to be done in Saskatchewan and for a while I was thinking of doing it in Newfoundland because when I asked my dad about lots of dogs that have rescued people he said that most of the famous ones are the Newfoundland ones and Labrador. So I was going to change it to Newfoundland because that's where most of the Newfoundland dogs are. Dad said that the Labrador is a pretty strong dog, knows how to swim and they're common in the prairie provinces and . . . in Canada. (803)

I said he was going to stay at the farm for the summer because during my summer holidays that's what I like doing best at my grandma's. And for the same reason I love all the animals there and so he's got part of me in there. And . . .

The reason I put this thing in that he was arguing that he was six and a quarter years old is that I've got a little cousin down in Saskatchewan and if you ask him how old he is he goes like this—"I'm exactly eight and three quarter years old." 'Cos he doesn't like being called eight because he thinks he's older than that. That's where I got him being six and a quarter years old there.

The reason I got him to go pick wild strawberries in the woods is because I didn't know how to get him to meet Aunt Helen there and so I had that Aunt Helen came up and surprised him when he was in there picking the strawberries so that's how I got her into there. (827)

Also I like picking strawberries on my own, but I have enough before I get home. I always eat them before I get home.

R: So before you wrote that part what you really had in mind was "I want to get Aunt Helen in somehow," and so that's why you arranged it that way. You were thinking ahead to where Aunt Helen comes in.

K: And 'cos I didn't know what he was going to do until he fell into the river.

R: Oh I see. Well, why didn't you have him fall into the river straight away?

K: Well, I was going to be pretending that I was a great series writer.

R: Oh I see.

K: And so I had that like up to well through the first couple of pages it's like chapter 1. Then the river bank where everyone is there would be chapter 2.

R: When you said you wanted to be a series writer, what do you mean by a series writer?

K: Well, like, um. I read lots of Nancy Drew books and stuff like that and they've got 54 books in that and I like reading books that keep on going on and on 'cos, like, I read books like to me it it seems if people have only lived that year—something like that—but here they've got the kids growing up, all the way until they are married or something like that. When I write stories, it's like fiction.

R: So you like to make your characters known to the readers by having a lot of things happen so that the readers know them?

(868)

K: Yes.

K: I got the idea of them making ice-cream by hand because like one day in grade 4 we went on a field trip up to John Walter Site and we made ice-cream.

R: Where's this?

K: John Walter Site. And we made ice-cream. It was really fun sorta like grinding all the ice up and it tastes a lot better than the stuff you buy in the store.

Later on when Joey went down to find his uncle and his uncle was grooming the horses, I called the horse Blaze and Crystal. I called them that because I went horse-back riding for the first time this summer and that was the horses I rode. So those will be the horses I'll probably remember for my whole life. The reason Blaze is faster than Crystal is because my dad rode Blaze and Crystal was for me because I didn't know how to ride.

At the end after dinner to end the chapter I had Joey going to bed, that's the way I usually end my stories. And so I could start my next chapter. The next chapter had Aunt Gertrude asking Joey if he'd like to go on a picnic . . . Joey says, and Joey said he would and she had already packed a picnic lunch because most kids already would like going on picnics. And so, like, she knew what was going to happen after they were ready. And so that's why I said she already had everything ready. And I didn't know what to put in between.

I don't know if this is very important or not but when I got Uncle Frank asking everyone if they've got everything 'cos when everytime we go on a camping trip someone forgets something, and just as we get down the block, someone's got to go to the washroom. It's kind of a hazard now. So that's why I put that in. (918)

I got the name Coal for the dog because I was looking like in an encyclopedia to see what most of the dogs looked like so I could pick my dog that way, and it had one picture in there of this Labrador coming out of the water with a bird, like he was a black retriever and so I got the name Coal because he was very black. And of course my grandmother has a dog named Coal.

When I came to the part that, like, when he's falling into the river I really didn't know how to put that so I had him sitting there screaming his head off and . . . then Aunt Gertrude getting all excited and not knowing what to do while the other ones were more calm and trying to rescue him while she was sitting there yelling her head off.

The reason I had the dog rescue, the reason I had the dog in the whole story is because in grade 5 we had to write a report on a Newfoundland dog saving this boat by pulling it in, and so that's where I got the idea of a dog, like they can save lots of people. And also at the end when I said that the best reward was the praise, and that Joey was alive, that was also mentioned in this story except it was in different words, (953) and I got the idea of like doing articicial res . . . (laughs) like A.R.

R: Yes Artificial Respiration.

K: Like er, I take lots of swimming lessons, and every year we have to do the same thing whether you've passed it or not. And we're taking First Aid courses in guides also and we had to do that. And that's it.

R: Just a couple of small questions Kath. Just one little detail, when Aunt Gertrude gives the secret away did you mean that to happen or did that, did you forget yourself? (971)

K: Well the reason, like when Joey asked why, I didn't know what she was going to say, and part of me was there again because everytime I'm trying to hide something from my sister like a Christmas present I bought her or something like that I get all anxious and I want her to start guessing what it is and at the end I end up telling her what it is.

R: Well those little details are interesting. Another little detail . . .
when you said that bit about the uncle saying "Is everybody ready?", and so on, and you said "I don't know if that's important," um, why did you put it in really?

K: In a way I was trying to get this family like my own family and . . . um . . . (laughs)

R: Yes, and if you want your reader to really know the family what do you have to do?

K: You have to tell them about the family, and, how they live.

R: Now, with regard to all the characters when the exciting part of the story, well it's all exciting, but when the rescue happens, all the characters behave differently. Did you plan that that way? (012)

K: Yeah. Like, I guess I did because like Uncle Frank, like I thought of course he's going to be running around there and trying to save his nephew. And then Aunt Gertrude like it's supposed to be such a surprise to her. She doesn't know what she's going to do and what's happening. She's just, like, shocked. And that's how I made her. She just sat there. She just . . . oh she called the doctor. We've got to give her credit.

R: Right. So the real hero was Coal, I suppose wasn't it?

K: Yes.

R: Now did you want the story to be longer than it was?

K: Well, I just wanted like to have a second chapter after the, after he was saved and I thought now that everyone knew that he wasn't dead or anything like that . . .

R: So you could go on. You could make that part of a book, I suppose.

K: Yeah. Like I could start you know he's, like he's . . . he's at the hospital or something like that and have his adventures at the hospital or when he just came home and started all over again.

R: Good. Now the plot line, the "Little boy . . . river bank . . . splash!", did you find that a help for writing a story? (028)

K: Oh at first it was hard I couldn't start writing, like this is one right here.

R: Well tell me about that, the other start that you made. (Referring to incomplete draft of story.)

K: O.K., well for this one I wasn't really concentrating on the story I don't think, 'cos everytime I had a whole bunch of ideas in my head and none of them seemed to go together and everytime I wrote something down it really didn't sound right, so I decided to wait till the next day and that time I didn't have the T.V. set or anything on. I came upstairs and it was, I just sat there and wouldn't start until I had everything all planned out.

R: I see. So the first time you started you had "Little boy . . . river bank . . . splash!", then you tried to start straight off, then it didn't work.

K: Right.

R: So how long a wait was it before you started again?

K: Well I started this on . . . I think I started this on Saturday morning and then we went tobogganing and all that and we came back after supper. I got on the new one about down to the end of the first chapter, or a little more than that. And then I left it and I went to bed. And in the morning there was the Grey Cup so I didn't do much then. And so after that, around one, we had company for the, we had a Grey Cup party there and at the very end so it was night time before I got to write much down. In the daytime I didn't seem to come around to it.

R: Now, while, in between times, was the story going through your mind? Were you, did you ever think of it at any time? (049)

K: Yes, yes I think so. Yes, I had most of it in my head before I wrote it down and that night I was trying to think of an ending. And it all fell in after that.

R: So before you started writing you didn't really know how it was all going to end?

K: No.

R: Well, is there anything else you'd like to tell me about that?

K: Uh. No not really. I think I've said everything.

R: Yeah. Did you find it easier to write that story where you had a lot of time and you could do it when you felt like it rather than the ones you do here where we have T.V. cameras and things?

K: Yeah. I thought that one was a lot easier to do.

R: This "Little boy . . . river bank . . . splash!"

K: Because there's sometimes I just can't write anything down and then there are other times when it like just flows out. When I'm forced, not that I'm forced or anything here but, you know, I've got more time to do it so I don't have to rush.

R: Right. Good. Anything else you'd like to tell me?

K: No.

R: O.K. Thanks Kath. (065)

APPENDIX D

FINAL INTERVIEW WITH SUBJECTS

Final Interview with Subjects

During the ninth and final meeting with each subject, a final interview was held. The purposes of this interview were to gain further insight into the subject's general conception of writing, and his views on the general nature of the study and the procedures used.

The interview began with the researcher giving the child each of the pieces he had written during the study. The child was asked to look over the pieces. The following questions were then asked. Additional follow-up questions were asked which varied with each individual subject.

A. Conception of Writing

1. Can you tell me which is the best story you wrote for me? Why do you think it is the best?
2. Do you remember the best story you have ever written? Why do you think it is the best?
3. What do you think makes a good story? What things go into writing a good story?

B. Procedures Used in the Study

1. How did you like being videotaped as you wrote? Did it help you to do a good job? Did it annoy you?
2. How did you like talking to yourself, speaking your thoughts as you were writing? Did it help you? Did it annoy you?
3. Do you think the videotape replay helped you to remember what you were thinking and doing as you were making up your story? Do you think you could remember as much without the videotape but with the piece of writing to remind you of what you were thinking and doing as you made up the story?
4. Did you find it easier to write the stories at home or was it easier to write here in school?

5. Did you like reading the other children's stories? Did you mind them reading yours?

6. Did it worry you having to write in this room away from the rest of your grade?

7. Did you find it hard to go ahead and write a story whenever I asked you to?

8. How did you like the sounds, the puppets, the picture and the "plot-line" as ways of getting started on a story?

9. Did you prefer the times when I gave you a topic or a choice of topics or when you were allowed to choose your own topic?

10. Is there anything else you would like to say about what you have written for me or about your writing generally?

You have been a great help to me in trying to find out about how good grade 6 writers make up stories. You have worked very hard and have told me a great deal.

Thank you for all your good work. I hope you keep on writing more good stories.

The interviews were recorded on audiotape. The tapes were later transcribed. The data obtained in relation to the child's conception of writing were used in building brief profiles of each of the subjects. Data obtained in relation to procedures were used in evaluating procedures used in the study.

APPENDIX E

THE STORIES

The stories are ordered in the same sequence as that followed in the presentation of profiles. Kathy's stories are followed by Nadr's, Billy's, Debbie's, Brad's and Jeff's. Each child's first story is followed by the sound stimulus story, the plot line story, the puppet stimulus story, the swap-around story, the picture stimulus story, and the prepared story.

Kathy **First Story**

The Secret Cave

Nov. 18th/77

Jimmy Sorenson was staying at his uncle's farm in New Brunswick for the summer. One day after dinner Jimmy and his ~~younger~~ cousin Peter were sitting on their beds talking about what they were going to do toramorow. Peter suggested they go into town and watch the baseball game. "No we cant do that the games canceled," said Jimmy. I know, let's go exploring down in the forest." "Do you think my mom will let us?" asked Peter "Well" it won't hurt to ask if we can Come on let's ask your mother." "Hey mom can Jimmy and I go exploring" "tonight?" No not tonight it's to dark to go into the forest." "Can we go in the morning? asked Jimmy. Yes I guess you can providing you take along a lunch. Gee thanks Auntie. Peter and Jimmy went into the living room to watch T.V. "Peter don't you think we better go to bed if were getting up early in the morning." Yes, we better," replied Peter

Next morning; "Hurry up Jimmy I've already made a lunch for us." "Okay I will but I don't see how you country people can get up so early replied Jimmy." The two boys started the trip to the forest. "Peter did you bring along the binoculars." "Yea". The two boy's went there own ways looking at the mosses and birds. Suddenly Jimmy found a hole in a huge rock formation. He climbed into it. It was a cave. He wandered farther on. Suddenly in a corner he saw some clay bowls. Peter come here look what I found." "Where are you came a voice. In here climb through the hole.

Kathy

Oh there you are! What are you so excited about? Look what I found. A lot of clay bowls and arrowheads. Do you really think someone lived here? Yea I do. Let's go back and get Uncle Bill.

They left to go get ~~them~~ Bill. When they arrived home Uncle Bill had company. Who's that? asked Jimmy. Oh that's dad's friend David he's an archeologist. Uncle Bill we found some old bowls and arrowheads in a cave in the forest. Come on Dave this may be important. The four went down to the cave. ~~Inside the~~ When inside the boys showed the two men their discovery. Dave whistled these look very old. Dave put them into a bag he brought and wrapped them up. I'm going to take these to my lab and date them.

Everyone went to Dave's lab. Man are this ever old. Later on Dave and some friends dug ~~the~~ in the cave finding some very old item's. All were taken to the museum.

When it was time for Jimmy to leave the farm he said I'm glad I came I found a cave with old bowls in it. And now my names in the museum sayin I discovered them.

Kathy **Sound Stimulus Story**

Nov. 21st

~~Mark Lewis and his~~

"Who wants some lemonade," cried mother. "I do all this work makes me thirsty." said Mark. Mark Lewis and his family were building a home in the country for Mark's brother Jerry and his wife Carol. Jerry and Carol were married ~~last month~~ just about a year ago. Carol had a daughter named Susie. All three of them had been living in ~~the~~ ~~the~~ [illegible] ~~home~~ Mark's house, but now it was to ~~[illegible]~~ crowded. So Mark, Jerry and their father were building a home for Jerry and his family. The house was being built about a half mile ~~to~~ from the Lewis homestead. Mark bring your lemonade glass over to the hill said mother. Pardon I cant hear you over all this noise. The saws make to much noise. I said bring your lemonade glass over ~~to~~ to the hill. Ah Okay. Mark went to the hill and found Jerry and the rest of the workers enjoying a lunch of fried chicken. Hey how come you didn't tell me it was time for lunch. You were working so hard I didn't want to bother you laughed Jerry. Very funny Jerry very funny. Well I ~~g~~ guess it's time to go back to work. Not fair replied Mark I never got anything to eat. Here take this Mark said Jerry handed over a slice of bread and a drumstick.

(Back at the new house) We've been working very hard I ~~g~~ guess. It's almost done but we better hurry I think it's going to rain.

~~Mark you [illegible] measure the size of the~~ Mark you ~~measure~~ mark of a inch on each plank then Ill saw the inche of. Then ~~it~~ all we will have to do is nail them together and the roof will be finished.

All three are on the roof nailing the planks together. Jerry hand over some nails Ive got a few more to pound in.

~~There~~ Their Im finished. (Sound of rain) Mark, Jerry dont you think we ~~will~~ should go in its starting to rain. "Okay Ill pack up the rest of the nails," replied Jerry.

~~At~~ "On the home". I guess we'll have to furnish it later said Jerry any way ~~I dont~~ Carol can't decide between a beige or brown rug. And I can't decide between a walnut chest or a oak one.

(At home) Hurry, Hurry you will soaked said ~~mom~~ Mom. Ah Mark look at you you're wet to the skin. now go, get changed into dry clothes and ~~will~~. I'll make some cocoa. Later on Mark don't you think you should go to bed now. Ah Mom. Mark do ~~what~~ what your Mother says,..Dad cutted in. Anyway you have to get up early in the morning were going shopping tommorrow. Okay Good Night Mark check in on Susie will you ~~okay~~ She's okay Goodnight.

Kathy **Plot Line Story**

Joey's Adventures at the Farm

Theme: Little Boy & River Bank... Splash

Chapter One

Hello Joey. ~~Ee~~ you sure have grown over the last six months. How old are you now? Oh yes your six aren't you, said Aunt Gertrude. My have you grown. Hi Auntie said Joey. I am six and a half years. ~~Well I guess~~ Let's just say six to make it easier. Well I guess you could call me 6, but I'm really 6½ years old, said Joey

Joey ~~was~~ is spending his summer holidays at his Aunt and Uncle's farm in Saskatchewan. Joey realy loves it there because he loves animals and the farm has kittens, a dog sheep, cattle, horses and chickens. Joey's Uncle Frank had a sister that lived with them, her name is Helen.

Joey come into the house and unpack please. Yes Aunt Gertrude. Auntie where's Aunt Helen. "She at bazzaar in town" came the reply. Oh, do I get to stay in the blue rooms upstairs? Yes if you want to. Okay thanks.. I'll help put your clothes away so you can pick some wild strawberries right after, said Gertrude. What are you going to make with them Auntie?" "It's a surprise Later on, Okay Joey hurry and pick them. Try to get half the basket full. And no eating them

I hope to have enough left to make ice cream and a pie. Oh how stupid can I be I just gave the surprise away It doesn't matter Auntie. But can I eat a few strawberries? Well I guess so I can remember when I was a little girl I always wanted to eat them. You better hurry off now if we want to get them picked before dinner.

Boy I love picking strawberries in the meadow. Everything looks so beeitiful. Thats beautiful Joey came an adult. Joey turned around, Aunt Helen what are you doing here you scared me. I thought you were at a bazaar. I was but my Shift is done now. What are you doing in the woods? I'm picking strawberries for Aunt Gertrude. She's going to make home-made ice cream. Oh that sounds nice, do you want a ride home - Okay. Can I try grinding Auntie. Well I guess so but it's pretty hard. I can't even move it an inch. I'll do something easier like playing with the kittens up in the barn. The kittens weren't very playful, so Joey went to find Uncle Frank. Uncle Frank was down grooming the horses, Blaze and Crystal. Blaze is a very fast horse, but Crystal is fairly tame. Do want to go riding Joey Sure. Okay get on. We'll ride Crystal back to the stable by the house.

That was good dinner Aunt Gertrude and Helen" said Joey. But I loved the ice cream best of all.

Well Joey it's getting, you better get to bed. Chapter ②

Good Morning Joey do you want to go for a picnic this morning? Asked Gertrude. Sure I would love to, said Joey Okay we'll have it down at the riverbank. I thought you would like to, so I already packed a picnic lunch. We can stay for the afternoon.

Okay has everybody got everything? asked Uncle Frank. Yes I got the lunch said Aunt Gertrude. I have the Kool-Aid said Aunt Helen and I have a rubber ball and Coal. Coal is the dog that lives on the farm Coal is a very black labador.

Can we picnic under that tree Uncle Frank Okay. Mm I hope brought some ice cream? I did bring it. Thats good. Coal you can't eat my lunch Auntie Helen did you bring any food for Coal. Yes I brought some hamberger for Coal. Yummy exclaimed Joey I love this ice cream ~~Im going away~~. I'm going to look at the river Oh, Okay. Help. Help! I'm feeling the grounds moving (splash) Frank help Joey drowning Oh Frank Calm down I'll save him. Frank runs down the riverbank Oh Helen. I can't him see anymore I think he drowned. Please God let him be alive. Suddenly a black object plunged into the water. It was Coal. Coal had Joey by the seat of his pants and was pulling Joey out. Uncle Frank was giving Joey C.P. while Helen phoned the doctor. Aunt Gertrude sat there shocked Coal was awarded a medal but the best thing Coal recieved was the praise Good Coal Good Dog and that Joey was alive

By: Kathy

Kathy Puppet Stimulus Story

Nov 28th

~~The O~~ "Do you want to go to the circus Janet?" asked her best friend Chrissie. The Oliver Circus is in town for a couple of days. Dad bought me two tickets ~~but I~~ My brother ~~Robin~~ Pete was going come with me but he has the chicken pox. So I decides to give you the extra ticket. Its supposed to be very good said Chrissie. Sure I'd love to go with, I haven't been to circus since was five. Said Janet Both girls are nine now. When ~~show~~ are we going to go. Tommorow.

Janet Hall and Chrissie Jane have been good friends ever since they were ~~to~~ four years old. Janet was a brunnette and Chrissie was a blonde. Both girls had a brother, which were the best of friends.

Well I got a go now Mom must have supper cooked Bye, Chris. Janet I'll pick you up at ten in the morning okay.

Next Morning: Hi Janet, I decided we would walk over there it's only about 5 blocks away.

I'll get some popcorn. But Chrissie it's starting, oh go and get it. What did I miss. You only missed a juggling act. (Speaker) Now Introducing the clown Bozo and his trained dogs Fido, and Snow ball. Oh aren't they cute! Look the white one is juggling some balls and the other one is turning somer saults. There so cute.

Now in the ~~different~~ main ring there is a monkey or chimpanzee riding a motorbike and singing. Oh ~~B~~ look Janet he's walking on stilts I think he's going to fall. Oh hes steady again Boy that was good. They have lots of clowns.

After the performance, at home. Janet did you like the circus. Yes Mr. Lane it was very good. Maybe tommorow we can see the ~~oth~~ [illegible] side shows we missed

~~B~~. Bye Chrissie ~~See you~~

See you later.

Kathy Swap-Around Story

The Day My Eraser Came Alive

One day near the end of May, I was sitting in my desk in school. We had subsitute teacher because our teacher regular was in the hospital This subsitute teacher's name was Miss MacDonald. To tell the truth she's very boring and drab. All she ever says is do this. Answer that. Wright the sentence out and put the answer in the box. Judy did you hear me. No Ma'am, I didn't! And why didn't you hear me. Because I wasn't listening, Judy said. meakly. Well you better start I said do page 172 and 211 in the math text screeched Miss MacDonald.

I started figuring out the problems. They were very easy. but I Kept making mistakes. I erased at least five times each question Suddenly a strange low pitched voice said, would stop using me I'm going to be all worn down by the end of the day. And I want to live to a year old. Huh Yeow my eraser has a face and it's talking to me. Hush Judy said Miss Mac Donald. Yes Maam. Are you realy talking to me or am I hearing things." Well I'm not talking to the wall". Your really talking. I can't ~~[illegible]~~ believe it. You bet your breeches I'm talking and I hope you heard what I said

Yes I ~~can't~~ did, but why can you talk and other erasers can't? I asked

Well I guess I better tell you a little about myself said the eraser. My name is Herbie. You asked me how I can talk and other erasers can't. That's a good question but I don't have a good ~~comment~~ answer all I know is that slit you drew on ~~me~~ me opened and voice came out.

Judy are you done your assignment No Miss MacDonald. Get to work. Yes Ma'am. Herbie you ought to be pretty smart at math could you help me. Sure I'll try. First Question 49÷7=n. That's Easy Judy it's 8. Wrong it's 7 may I use you. Sure. Hey Judy not so hard on the head. Sorry Herbie. Judy are you done Yes Miss MacDonald (Miss MacDonald in Shock! I can't believe I really can't. (Dismal Bell) Ring-g-g!!! Bye Herbie. Bye Judy See you next math period

By: Kathy
Age 11
Grade 6

Kathy **Picture Stimulus Story**

Dec 4th

The Davis's were going on a holiday to ~~California~~ Michigan. Tony Davis and his sister were going to stay their for a couple months. Mr and Mrs. Davis were going to drop the kids off at their Grandmother's. And then they were going catch the plane at the airport and go to Hawii.

Tony did the window yes dad I did. Sherry did you turn of the stove yes daddy I did. Okay were off to Michigan.

That night in ~~Idaho~~ Wisconson was very windy. ("The Davis's live in Bankead Wisconsin). A lot of dust was blowing about. It looked like Bankead was going have ~~the~~ it's first snowfall of the year. The windows of the Davises house were ~~s~~ blowing Tony incorrectly locked them. A thin alleycat noticed the open window an decided it would be a nice place to keep her kittens out of the cold weather. So up she hopped with her kittens one at a time ~~in her mou~~ and dropped them into the house. Finally after the second kitten she got another and brought it in but this time she stayed in. Her kittens quickly fell asleep in a corner. While she hunted around to see what she could find. In the kitchen a opene box of cereal which she spilled, she ~~the~~ began to eat it. Right behind her came the kittens all purring and hungry. ~~To~~ Together they feasted there first complete meal in days.

Then all kittens went to play. One of them climbed up the d curtains. The black one jumped up on the tables and played. The white colored one just sat on the couch and snoozed. Mother cat jumped on the dinning room table and watched them. (About a month later) The Davis arrived home. It's good to be said Mrs. Davis. But when she walked in and saw the mess... What happend look at my curtains we've had burglars. Then suddenly Sherry saw the cat family sitting in the corner watching them. They figured out what happened.

Mrs. Davis thought they looked so cute and couldn't send them out in the cold. So they kept them. They named the mother Robber. The white one snowball and the two black ones Midnight and Coal.

Tony and Sherry in their beds. "Tony I'm glad you left the window open if you didn't we wouldn't have the cats!" Me too sis good-night.

Kathy **Prepared Story**

I

Dec 12

Ann Johnson was taking a walk down her street. A strange dog was following her. He kept shaking himself and getting Ann all wet. The weather was foggy and cool. It was raining everywhere she stepped there was a puddle.

"Oh go away dog! Please go away." The dog was a collie he looked so cute but Ann knew if she was friendly to the dog it would follow her. "Go dog go away. scat would ya. Oh go chance a cat leave me alone please.. As she said this she darted across the street without looking. Screech. Before she knew it she was laying on the ~~ground~~ road. She was all wet and blood was trickling down her cheeek. She heard the dog barking he came over and licked face. Did that ever feel good. A lady jumped out of the car. The car that hit her. "Oh George couldn't you be more careful. Look at the child" But Martha the road is slippery I couldn't stop. The dog turned to the lady and pulled her slacks. Pulling her the direction off the payphone. "Oh George Im going to phone the hospital." A few minute later a ambulance arrived. They loaded Ann into it. "Sir may I come along asked the lady. Sorry lady you can't but you can take your car down to the hospital. came the reply. ~~Then they took off~~

items

The dog whimpered. Sorry B mutt you can't come either. Then they took off. With the dog left behind whimpering. ~~All a~~

All Ann could hear was the sound of the siren. As she layed thinking of what happened. When she arrived the interns gave her to some docter who x-ray ed her. All she had was a broken leg and a few cuts. The doctor put a cast on her.

Later as she layed in the hospital bed a pretty nurse walked in. Ann your mother is here Oh mom. wait till you see what happened to me. uncovering her leg. Oh my. After a few minutes talking Mrs. Johnson left. The nurse walked In Ann you will be released in 2 days, but now eat your lunch. After 2 days. Ann was wheeled into ~~walked~~ in to her house and a big collie dog bounded up at here. Oh Mom what a surprise. Its the same dog that followed me. How come you have him. The nurse at the hospital saw him ~~on~~ running around by the lobby door and a intern told her that he was with you. The nurse phoned me and asked me to pick my dog up. I didn't know she talking about. So I down to the hospital. He looked so cute and he was lost so I took him home and fed him. He's been here since then. Oh Mom can I keep him. Sure. I'm going to call him Shadow since he's always following me around. Come on dog. Come on Let's go to my room. And off they went. The best of friends. Shadow was Ann's best friend.

Nadr **First Story**

The Midnight Moonlight Monster

It was a dark night. The rain was pouring down. The thunder clasted. Jody and Jimmy were the only ones home.

Jody was the eldest. She was 12 and Jimmy was 8. Their parents were out in the town. There were to be home at 11:00

It was Wednesday, August 12 in the countryside. ~~At~~ It was 10:30. Jody and Jimmy were scared. Alls ~~the~~ ~~slid~~ was sit and shiver. Their parents should be home some.

After one half hour BOOM. BOOM. Boom Boom Boom Boom Boom Boom Boom Boom Boom. ~~I~~ The grandfather clock had struck 11:00. ~~The~~ Jimmy's parents were still not home. The tik, tocks of the clock went on but no parents came home.

The clock struck 12:00. Still no parents
showed up. Jimmy had gone to sleep but
Jody waited up. Then she heard something
down the stas in the basemen. Jody ran
to a dark corner and hid. Then she heard the
basement door creak. Jody crouched down
further. She heard footsteps going throught
kitchen and going near the living room
where ~~so~~ Jody was. Jody looked toward
the opening from the ~~kit~~ kitchen. A figure appear
appeared. Jody could see the the green-skin
ned head with one eye. It was a fiery
f red. The head had no hed but warts instead
~~It~~ The monster had a big mouth with
hundreds of pointy teeth. The creature had
green skin with warts on it. ~~to~~ On the 4 arms
the creature had ~~[illegible]~~ suckion cups on ~~the~~

~~Att~~ it's fingurer. Jody was about to scream was she rimemabered the teeth: She sat there very, very quietly. The creature spoke. He said he was ~~was~~ ~~going~~ going to kill Jody. It ~~stood~~ started to walk toward Jody. Closer, Closer, closer till finally he was in arms length of Jody. He opened his mouth and spread his arms. There seen to be a magnetic force pulling Jody along toward the green warted mans. She was right against his warted ~~mans~~ legs. The green man picked Jody up. He was just about ~~it~~ to take a bite. She was right against his ~~lip~~ teeth when "Ahhhk!" Jody ~~wot~~ woke up. That was a nightmare. Jody's parents ~~come~~ ~~into~~ ~~the~~ ~~room~~. ~~They~~ ~~asked~~ ~~what~~ ~~happened~~ ~~and~~ were shaking Jody. She told her parents ~~wat~~ what happened and everything was all right.

In the Dungeon

One day George Luke ran away from home. He fell asleep in the grass. When he woke up he found himself in a dungeon. He was ~~sto~~ scared.

It was Monday August 19th 1679. It was a nice day out but George could not get out because he was locked in.

George was scared, he was only 10.

The next day George found a little man sitting behind a pillow. Goerge walked closer to him. ~~He~~

He was green and had a green suit on. Goerge asked him what he was. He said he was a lepracon. George asked him if he knew any magic. He said he did. George asked him to get them out of there. The lepracon did and together they lived.

Nadr

Plot Line Story

One day in July it was warm and sunny, just the day for fishing. Jimmy Harty was sitting on the bank with his fishing-rod in hand. He hadn't had a catch all day. All of a sudden Jimmy felt a jerk on his line, Jimmy jumped up. He felt another jerk. Jimmy started to pull. He pulled and pulled but instead of going back he was being toward the river. The fish gave a big jerk and pulled Jimmy into the river. Jimmy let the line go. Jimmy swam ashore. He ran home to his family about the fish. ~~F~~

Jimmy fished for many years but did not ever see the fish again.

Nadr

Puppet Stimulus Story

~~Ho~~ Henry and Hairy Become Friend

It is June 29th on Saturday. ~~I~~ It is sunny and warm day. Henry ~~He~~ is walk down Main street. Henry is a ~~so~~ all white dog except his nose whitch is black. Also he has black ~~a~~ ring around his eyes.

Hairy ~~was~~ is ~~ott~~ also walking down Main street. Hairy's ~~Bl~~ belly is white and his back and legs are brown. His ears are white

As they walked they admired they beautiful coat. All of a sudden "Puff" they hit each other. Hairy and Henry start to argue about whose ~~coat~~ fur is nice. Then ~~sh~~ Hairy the brown and white dog says let's compromise and be buddys. So they trot off down the street togther to ~~he~~ Henry's house.

Nadr **Swap-Around Story**

~~It~~ was ~~January~~ December #31 1859.

~~It was August 7th in 2028 in California America. The day was warm and sunny the president and many other important person was there. It is an~~

I ~~Ct~~ Catch a Burglar

It ~~was~~ is ~~an~~ cold September night 12 am. in 1967. I'm in ~~be~~ bed reading. I live in a house all alone.

All of a sudden I hear a door creak. I get worried but then decides its nothing. I hear it creak ~~and~~ ~~again~~ again. I get up ~~n~~ out of my bed quietly. Luckily my door is open. I walk through it to my bathroom which is the next door to my bedroom. I grab an astray. I walk down 4 of the ~~st~~ 8 stairs which leads down to the kitchen where the back door is. I go down 3 more stairs and peer around the wall which blocks my veiw. As I ~~looked~~ I ~~saw~~ see someone ~~where~~ wearing a nylon stocking over the back of his head which is the only ~~the~~ part of his head I could see. The burglar ~~was~~ is looking for something but I could not see what it is.

The person moves through the kitchen out a door into the living-room. He ~~is~~ is on the other side of the room and the wall is obstrucking my veiw. I move through an open door to the kitchen. The knife ~~draw~~ drawer ~~was~~ is open so I take a sharp knife and on~~t~~ the counter I put down the astray and grab a rolling pin. I see the burglar. I see the burglar at the stairs so I crouch down out of sight beside the refrigerator which is beside me. ~~The~~ I peer out and he is not in veiw so I go to the stairs and climb lightly and silently. I look down the hallway and there he is, his back turned toward me and looking into the guest room. I sneak behind him and take the rolling pin and hit him on the head. Bang! as he falls he hits the door to the guest room. Crash! he [illegible] hits the ~~door~~ ground. I rush to the dial phone and dial the police rapidly.

The police came and ~~take~~ took him to the hospital and a day later to jail. Three weeks later he is found guilty for 3 years and no [illegible] bail.

The Mystery Hut

It is a misty day in September John Hull is slowly walking toward the old abandant hut at the far end of the meadow. He is going there because his friend Pete had dared him to go. ~~John~~ ~~was~~ ~~is~~ ~~only~~ 14

John is fourteen and so is his friend ~~Pete~~ Pete. They are eachothers buddy.

As John he can not see his Buddy. He opens the door to the shabby and a surprize meets his eyes. The hut isn't shabby looking, it is a furnished home but nobody lives there. John looks all around and sees everything neat. Even the plumbing works.

-John tells his friends about the hut and make it their hideout. Whenever anybody approached the house John Hull and the rest of his friend would scare them away

Nadr

Prepared Story

The Big Goal

It is September 23rd in Edmonton Alberta. The city championships. We are West Edmonton and they are South Edmonton. It is the third and final period The score is 3-2 in favor of South Edmonton. During the first half period we each get a goal. There is two minutes left and my line is on. I get the ball off the face of I pass it to my to right winger. He goes in and deeks the Goalie for a goal. The game is tied 4-4. Off the face-off they get the ball. They get a breakaway on our goal. They shoot and our goalie makes a tremendous save. I get the and run down to their zone. I get hit against the boards. The ball dribbles in front and one of our players pick it up. He shoots but it hits the goalie. No body knows where it is. We look in the net and there it is. We win the city championships 5-4

Billy **First Story**

The Mystical Race

~~The Mysteical Race~~

It was on Tuesday when at the town word spread out that the Governor was missing. ~~Ru~~ Rumors said he was on a vacation when he went into a cave and ~~a~~ was never found.

~~Once~~ ~~One day~~ One day a boy named Sulivan O'Gilley saw a cave. ~~Taking~~ He picked up a ~~stick~~ box and stick hoping to ~~cap~~ capture a bat.

When he entered the cave, a pair of scaly, clammy hands ~~grabb~~ struck his head and he fell on the damp ground. When he regained ~~conscious~~ his consciousness, he was in a cave with a sort of electrical field surrounding the opening. ~~He heard~~ Sulivan heard a raspy voice behind him ~~say~~, "Get up, Earthling!" Not hesitating, he turned around to see people with guns and had scales and fur all over themselves.

"Who are you?," Sulivan asked, "I'm called Sullivan."

"We are an endangered race," for many a year we were in hiding until a man called "Governer" came. He scared our race, so he was terminated." said one ~~base~~ ~~bo~~ large one.

"Well ~~wat~~ where do you come from, and what are you?" asked Sullivan.

"We are Pluttons. We came here many centuries ago. We were driven into this cave and for this many years, this has been our refuge."

"Your refuge from what?" Sullivan was puzzled.

"From ~~our~~ all beings. We are in need of a cure to ~~us~~ our plague that could only be found in a place called earth. We still haven't it yet."

"Whats it called?" asked ~~Sul~~ Sullivan.

"I think it's penecillon," answered a Pluton

"Oh penecillosin I can get that if you free me."

"If you speak the truth you may go!" said one old ~~plattoons~~ pluton.

"Well I'll get it." answered Sullivan.

~~In his way back to town~~, ~~[illegible]~~ ~~he~~ When he was in town, he went ~~stoo~~ straight to the drugstore and bought some penicillon and hurried back. After the ~~dr~~ drug was distrubuted, a funny reaction ~~a~~ happened.

Like lightning a light flashed and the ~~ex~~ ~~Plattoons~~ Plutons were gone. He looked out and saw ~~a~~ ~~Plattoons~~ Plutons rushing through a beam of light that led from ~~[illegible]~~ there to outer space.

Nobody ever did ~~f~~ findout about the governor, less nobody cared, but ~~Sul Sul~~ Sullivan O'Gilly knew something ~~that~~ about ~~like elsewhere~~ life somewhere else that nobody knew. ~~and~~ This he never told.

Billy **Sound Stimulus Story**

A Lesson Learned

One day as Jonah was walking into class, he was greeted with enough noise to blast his eardrums. Asking what was the excitement, they said he won to reading contest. Very happy, he ran home to tell his family. When they heard they congratulated him and he ran outside. His friends were there, with what seemed like a box of cigars.

"Where'd you get them?" asked Jonah.

"I — took them from the new store on the corner." replied one of them.

"Why?"

"To smoke."

"Why do you smoke them?"

"To freak out. Want one?"

"Sure." answered Jonah.

After he smoked them he threw up.

"How could you freak out on these?"

"Oh your just not cool enough Jonah"

Running into the house, Jonah asked his family about the cigars.

~~3d~~ "Don't smoke them, Jonah, your dad used to and he ~~too~~ almost had cancer." said his mom.

"Why did he smoke in the first place?"

"He got addicted." replied mother.

"He could've died if he kept on smoking"

"He would've? Wow! I'm glad ~~a~~ I don't dig them." stated Jonah. "I guess they were stupid anyway."

Learning his lesson, Jonah never smoked, or tried to go again.

Billy **Plot Line Story**

The Trial Journey

Once a boy called Jacks was answering the phone.

"Oh, hi Rob," said Jacks.

"Hi! Hey, the record store is selling some really great records on sale." said Rob.

"Which ones?"

"That new ~~[illegible]~~ record by Led Zep."

"Far Out! I'm going there right now."

After saying goodbye, he said "Hey, Mom, I'm goin' to the record store."

"O.K. but keep out of trouble." answered his mom

Jacks went down to the record store. This record store was near the river. After buying the record, he saw a ~~[illegible]~~ moped unattended to. Looking around, he quickly jumped on and rode ~~[illegible]~~ ~~down~~ down the riverbank. ~~[illegible]~~ The moped went really fast and the front ~~[illegible]~~ wheels hit a rock. Jacks was thrown into the river and he ~~saw~~ saw the moped ~~[illegible]~~ crash into a tree, roll over and ~~than~~ then burst into red flames and black smoke with a great explosion. His ankle hurted, so he dragged himself ~~into~~ on land. Looking at his leg, he saw that the ankle was cut, and blood spurted out. He dipped a hankerchief in the river and wrapped his ~~[illegible]~~ ankle in it. Jacks ~~saw a~~ saw a ~~that~~ thick large branch that he could reach. He pulled it down and pushed himself up. Nobody was around. Gritting his teeth in pain, he dragged his foot home.

When he was home, he climbed into the window because everyone was asleep. It was late. Jacks looked into the mirror and saw he had many bruises.

Just then, his mother came in. She ~~a~~ saw him ~~sat~~ and broke into tears and she hugged him. After that his father put iodine on his ankle and wrapped a bandage on it. His mother was still crying. "Don't worry Jake, your ~~mo~~ mother is very tempermental." said his Dad and he was right.

Next day she scolded him but he didn't ~~mend~~ mind, because he knew it was because she loved him and he knew he would help himself in that kind of critical moment.

Billy **Puppet Stimulus Story**

A true Friendship

John was walking when a cat chased him. He ran into a building where he met a white dog.

"Who are you?" asked John the mouse.

"Paul, who are you?" replied the dog.

"My name is John."

"What are you doing here?" asked Paul.

"I was chased by a cat. I came from the Berry Main." answered.

"Well will you be a friend? All my others where caught by the dogcatcher. They probaly were put to sleep by now." said Paul.

" Sure I will." replied John.

~~Then for~~

So they were friends for almost a year when Paul ran out into the middle of the road to chase a runaway ball. Then a car comes to a halt but it results in a ball of fur flying onto the sidewalk.

John ran out to see if Paul was O.K., but he sadly found out that the car took Paul's life.

John then said "Paul you can't be dead." Then later ~~some~~ somebody came and buried Paul.

Every week, John went to Paul's grave and gave his regards. He did this until one day a woman came out and to her amazement, she found an old dead mouse slumped on a mound of dirt.

SPACE Mission

Once Kallen was in his car. Kallen was part of the Universal Protection force. base Earth. Then his communicatr was very hot and started to ring. Kallen pushed a button and said "Kallen here,"

The person on the other end was the leader..

"Leader Rexon. Kallen, I want you to break up a powerful force called the S.I." said the leader.

"Whats S.I. mean?" asked Kallen.

"Special Intelligence, and you are to destroy their main base. We have the layout in ship 3×4+1=13. Go there and do your mission. replied the leader.

"But, but..." Then the connection was cut before Kallen could say more.

When he got to ship 3×4+1=13, he studied the plans. The 3×4+1=13 was really a small battle cruiser, so he got a partner.

"Who are you?." asked Kallen.

"I'm Sakree. I'm from the U.P.F like you, but I am from base Mars. (This happens in the future, so people could go anywhere)(Also Kallen was from base Earth)

The main S.I base was on Venus, so the 3×4+1=13 sped into the endless space.

"We'll land here!" said Sackree as he pointed at the radars and computers.

After they landed, they quickly went to the station.

The coast was clear, so they snuck in. ~~T~~ They hid behind walls and in the corridors, two S.I. men came down the corridor. Then one saw ~~Kam~~ Kallen and said "Hey you!"

Quickly like lightning, Kallen and Sackree pulled out their light revolvers and green light beams hit the S.I.ers and they ~~tunned~~ turned a ghastly green and burned to ashes.

"See this Sack, if we get to the maintenence room, and push this self destruct lever, this base will be blown to nothin'!" said Kal discussing the layouts.

Then when they were in the corridors, getting closer to the maitonence ~~room~~ room, out of no where, a bunch of S.I.ers appeared.

"Look!" yeped Sack. "Come on get to this ~~x~~ side!"

Then a storm of red light beams came whistling ~~getti~~ getting closer to the U.P.Fers.

Quickly, ~~T~~ Kal and Sak pulled out their weapons and started to fight back. S.I.ers fell one by one, but then the last one fell to Sacks green lazer shot.

"Come on! We can't waste a second." said Sack.

"Here we are, the maintenance room." said Kal. Just as the door slid open, lazers beams went like greased lightning a the two U.P. Fers.

"We don't stand a chance!" screamed Kal.

"Tough! If we die it won't be in vain!" screamed Sack.

"If we die, these dirty sons of [redacted] CENSORED are going to come with us!" screamed Sack as he started to shoot back.

Red and green lazer beams zipped back and forth. S.I.s were falling rapidly to the two men.

"One's going to alarm everyone!" remarked Kal.

"Then blast him will ya'?!! shouted Sack.

"Hey you, take this! screamed Kal as a green lazer it excurted from his weapon as the man fell.

"Cut the dramatics! Blast these boys" remarked Sack, all of a suddenly very violent sounding.

Quickly all the S.I. guards fell. Then Kallen pulled the self destruct lever.

"We got an hour," remarked Kal.

"O.K. let's hustle" answered Sock.

They met few guards, but the ones' they met quickly died by lazers.

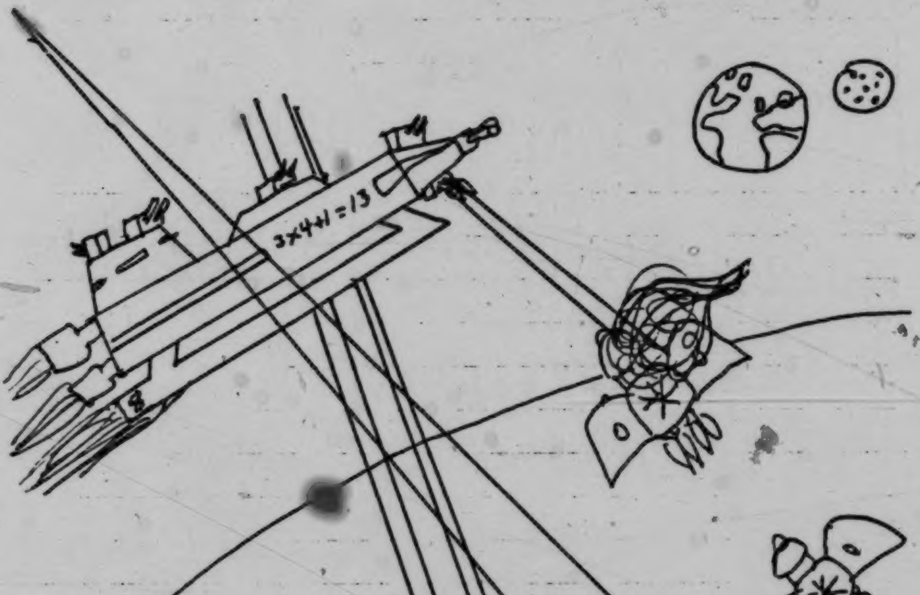
& Just as they left the doors, guards started to shoot. Kal and Sackree shot back. All but one was dead, but that one shot a lazer which struck Sock's head. Then Sock turned green and disinigrated. The guard fell to Kals blast. Then Kal said "Hey Sock that's it." realizing what happened, Kal looked down where Sackree was, then looked at the base. He said "a nasty swear wordand spat at one of the ~~[illegible]~~ buildings.

"Darn ~~[illegible]~~ he become a friend!" screamed Kal as he ~~[illegible]~~ lifted off. He was sad and tried to hold back his tears.

Then ~~far~~ from the horizon, ships attacked the 3×4+1=13 as it escaped. Kal put the ship on computer and jumped into a cubby hole where there was a lazer cannon. Kal counted only 10 but one came into view. Aiming, he checked the computers and fired. Then a explosion errupted ~~from~~ from a destroyed ship. Then Kal shot 8 9 with two ~~[illegible]~~ left. 3×4+1=13 dodged all the shots as programmed, and Kal pushed the firing button.

The light beam shot struck ~~the~~ one of the S.I. ships and it ~~[illegible]~~ rammed into the other. Then the two S.I ships exploded into red smoke.

Going back to Earth, the hours ended and the base exploded. Where the base was, was now a black hole. The 3x4+1=13 went ~~to~~ back to Earth and Koller got a promotion for the mission and Sackree was also respected and had a special holiday.



Billy | Picture Stimulus Story

Runaway Cat.

There was a cat Frank, and he lived in a New York apartment. Once he looked out the window standing on a table. He noticed that he never really seen much outside the ~~[illegible]~~ building. So he escaped when the window was open. He was lucky they were on the ground level.

Then while he was walking, ~~a dog catcher~~ man grabbed Frank and took him to his place. Frank was given a new name and a bowl of milk.

He didn't like the name, so he tried to tell the man to his unsuccessment. Frank again escaped and to his misfortune, so. a clap of thunder roared overhead.

~~Quick~~ Quickly he ran back to the apartment and waited in the back alley.

Inside his owners were worried sick. One was looking for him and was getting drenched.

Finally Frank was starving, cold and wet so he crept out and miaod.

The owners were more than glad to see him and he was dried and fed. After this adventure, Frank thought so and agreed to himself he was satisfied then he went to sleep.

Billy **Prepared Story**

Micheal's Mistake.

One day Micheal and he was coming out of school. When he comes out the class bully, Roy picks on him.

Micheal gets mad and screams at him, Then Roy gave him a bleeding nose.

"Gosh would I like to get even!" said Mike.

"You can't your a wimp." replied George.

Then Micheal goes home and tries to figure how to get Roy.

The next day, Micheal was pretty confident, so he made fun of Roy. Roy jumped at him screaming mad and Micheal felt I Roy's fist meeting his face. As Micheal fell cold someone grabbed Roy and took took him to the offise. Micheal got a little punished, but he ~~s~~ this time came out ~~bes~~ only with a lump on his head. Everyone said he deserved it because he made fun of Roy. The moral is don't be over confident or don't be cocky to guys you ~~kn~~ know that can pound you flat.

Debbie

First Story
(Second Draft)

The Secret Cave

Characters

Papa Hendricks & Mama Hannah Betrix

Cathy-16 Paul-11 Michael-9 Me (Trixie)-7

Papa James and Mama Jackie Jonston

Curtis-17 Patty-10 Mandy-8 Tony-8

Papa Randy Roskney

Jon-15 Irwine-13 Faben-11

Mama Ronda Furnsdale

Jacinda-14 Ingalill-12 Faunice-10

Prologue

"Hannah! Hannah!" Papa was calling mama.

"James, Randy and I have got the job!"

All of us kids stood there. "A job" we all thought. "Now we can live in a house".

"Yesiree," said Papa. "We're servants."

"Servants?"

"N-now hold on," said papa then stopped.

We just sat, deflated. Our lovely dreams had vanished.

Mr. Mannings was a mean enployer. He would beat us if we came late. Many times he would give us 5 minutes to do the dishes after a banquet. Mrs. Mannings was [illegible]. She expected Micheal and me to be her own personal servants. We all had countless responsiblities. The work was very tiring until we escaped. Papa bought a very large boat, seeds food, clothing and quilts with our wages. We set out one evening in July, during twilight. We escaped down Opacse river, until we were stopped by a seemingly impenetratable curtain of trees. We managed to get through, and realized we had been cut off from civilization. We had found

THE SECRET CAVE

The boat washed up on the white, white sand. We were directly in the mouth of the cave. Through a hole in the back the sun shone through and we were warmed by it

Epilogue

The island is now a bit different, for on the sparkling white sands sit three cottages with white walls and red roofs. In the windows are flowers in flower boxes. The furniture is plain, but neat and I like it. The beds are heaped high with quilts. The yards have grape vines and apple orange and cherrie orchards. They are surrounded by wite picket fences. The parrots, monkeys, fauns and other animals make nice playmates. I am now 16 and have lived here for 8 years. No-one has died yet. Just one thing makes me a bit sad, as I snuggle in my cozy heather nest, and that is that no one else will be able to live in such a haven of happiness. END.

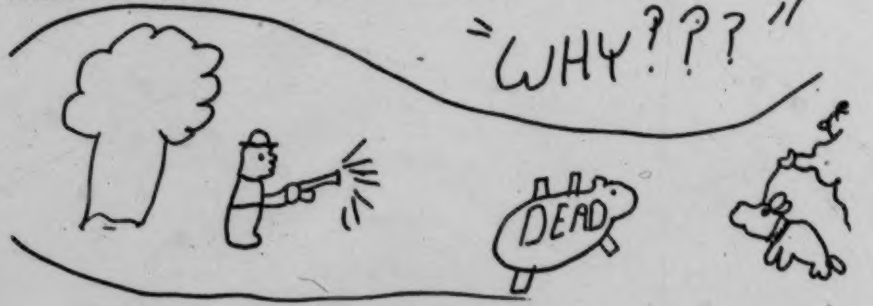
Debbie **Sound Stimulus Story**

The Forest Fire

A rabbit sat in the doorway of its hutch. Something unusual was in the scent of the air. The other creatures sensed it, also, the thick choking cloud that covered them.

A bird sat in an oak tree. A huge cracking noise rang through the forest. "Oh Dear!" thought the bird, "The lumbermen have come back." But there was no human scent, just that choking one. All the other animals realized something peculiar was happening. Who could be happening?

The the flames rose up. The smoke was strong, every creature ran. The birds flew, darts of color in the bright orange flames. Rabbits, squirrels and other small animals scampered away. The larger ones ran blindly. The fire took victims of the animals. Trees toppled, grass burned and leaves smoked. The animals still ran. Then a flash of lightening broke through the darkness. But the rain did not come! Fur singed on the animals, and feathers burned. Then the rain came. Buckets and buckets drowned field mice and other rodents. Now the rain also was a menace. But wait - it was smoldering the fire. The remainder of the animals sat back and watched their homes reduce to grey ashes. Now what would become of them? They sat for a moment, considering. Now they knew. "We'll build a new home"..... was the silent thought. Now, animals are brave, and we should not abuse them. Why do we kill for fun? The deer meat is left to rot, while the hide just sits there. We rob animals of their natural habitats. Now we should be more considerate towards them.



Debbie **Plot Line Story**

2 Little Kittens

Jimmy looked at the litter of two kittens, a girl and a boy, and he wondered what to call them. "Maybe," he mused, "Little-boy would all-right, because the boy is so teeny-tiny. But what can I call the girl?" The girl was plain, and thin. So, he decided just to wait. Meanwhile, he'd go and play ball. He asked all his friends the same question. Billy suggested Droplet, because they lived in Villa Riverbank. Barney said Shadow. Other names were given, but Jimmy liked none. Sighing, he fed the kittens, and gave them each a large bowl of milk. **SLASH!** The girl had fallen in her milk! "I know what I'll call her!" he shrieked! "I'll call her Splash!"

♡

Years later, on one cold maning, Splash fell, and was drowned. The name had stuck and they were proud. Splash was famous.

Debbie **Puppet Stimulus Story**

A New friend.

Robyn came dashing into the house. "Guess What!" he cried, "there's a movi van in front of the old house down the street."

Mother came in from washing dishes. "Well, Robyn don't get too excited. It's probably your imaginatio and you'll be excited over nothing."

Robyn went outside. The movers were carrying a box of something into the house. He went over to see what it was. Then he came back, disgusted.

"Whats wrong, dear?" asked mother. "Aw, its a *girl* that's moving in next door." "How are you sure it's a girl?" "Well, they're carrying *dolls* and junk into the house."

"I'll take them a fresh-baked apple pie." decided mother. A few minutes later she came wearing a wide grin on her face. "Robyn, maybe you had seen something else besides dolls," she said. "How would like to see that "girl"?" "Alright."

Robyn went next door. Now he could prove it was a girl. Ding-dong went the buzzer. The door was opened by a smiling woman. "Uh, can I see my new neighbours" he asked. "Sure." She led the way to a small room. "Randy, you have a visitor." she called. In went Robyn. Then he stopped short. "B-b-but you're a boy!" he stuttered. "Of course I am." "But don't you have a sister?" "No, I don't. I'm an only child." "But then where do you play with dolls?" "Oh," smiled Randy. "Those aren't dolls, they're puppets." "Puppets?" "Yes. Right now I'm making the play of Robin Hood." "Well, that is my name." "Oh? Well, I'm called Bluey." "Bluey?" "Yes, because thats what they call red-heads in Australia." "Wow!" said Robin. Soon two heads were bent over the marionettes, exclaiming and chatting. Robyn and Bluey were friends.

The End

Debbie **Swap-Around Story**

HELP!

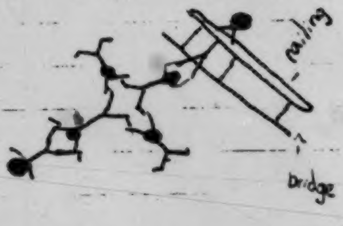
Prologue

"Don't go on the river, Jon," cautioned Grandma.
"I won't Gran." "Bye!"
But the first he did was swim in the River!

Jon was rapidly swept through the current. He realized he was going through the sluice! An icy fear swept over him. The sluice churned up water about 15 ~~feet~~ yards away. Every fifteen feet there was a bridge. If only he could save himself! Three bridges left. Could he grab one? He was nearing the frist bridge. He couldn't reach the base. Jon screamed hysterically again, and again. A group of boys saw him. Quickly they threw him a rope. But the current was too strong. It snapped. The strongest boy tried to swim to him, but the current tore Jon away. Then they ran to the bridge and tried to catch him. Jon was swept too quickly under the bridge. One more bridge left. Could they save him? They raced to the third bridge and formed a chain*. "Hold up your hand"!

Jon held it up, and they grabled it. They managed to pull Jon onto the bridge. He was safe.

End.



* Diagram

Debbie **Picture Stimulus Story**

Prologue

"'Night Mom + Dad." Called Cathy, as they drove off. But little did know what a terrifying night it would be!

"Jeremy! Jeremy! Bed-time Jerry!" called Cathy. Now where could he have gone? she mused. "Oh Jerry come right out this instant!" "Alright" "Alright

Cathy went to her roora after putting him to led. Then she started her letter to her pen-pal Melany in Africa. A sudden shriek took her down-stairs. A cat was in Jeremy's crib. Now how did you get in here?" She shooed the cat outside and brought the letter downstairs to finish it. Something shrunk into the shadows. It was the cat. She let it stay there. Another wail from Jeremy brought her to him. "Out!" he demanded. Then he fell into a deep slumber. She carried him to her parents room and left him. She went back into the living room. A pair of eyes glared at her. They glowed with a mysterious fire. Shrieks came at her. She blinked and they were gone. The puss leppt threw the window and spat. Then it came back for a moment, sneezed, sat on the table, then disappeared. She felt like screaming but no sound came out. A black figure stood on the stair case and regarded her disdainfully. An empty cape whirled crazily about the room. A bear-skin came to life and growled. The boar atop the fire-place ran towards Jeremy, who was sleepily wandering about. She swept him up, just in time. She threw him upon the attic ladder. ~~[illegible]~~ He climbed up and was saved. ~~Ev~~ Everything charged at Cathy at once. Now she found the voice to shriek. Everything disapeared. She ~~[illegible]~~ sat up, and Jeremy began again wail. "Out" he ~~[illegible]~~ demanded. His hand clutched something black and fury. It was his his toy kitten. "Oh" she sighed, then laughed what a strange thing has happened. And so it had.

END

Debbie **Prepared Story**

Christmas For Tina.

Tina hurried along the path. "Tomorrow is Christmas" she thought. "And I haven't got any presents." Quickly she turned into the corner shop and bought a few items. "That's better." She said.

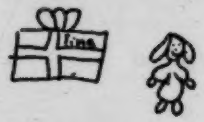
But all the same she felt kind of sad, because they had no money to buy a "Christmas" tree or even ornaments. All they had was an old branch that they pasted colored scraps on. But she still felt a bit of excitement for it was Christmas all the same.

Her anty, Tinabelle, was coming to-day. And aunty always brought nice things. So Tina was merrily swaying with the harsh wind.

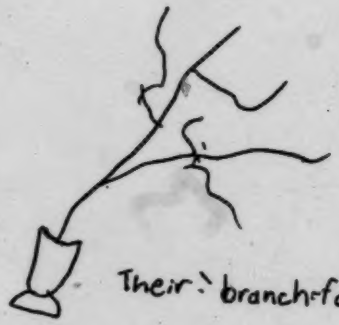
The wind was cold, and soon penetrated her dress. Being an only child gave her a few privileges, but she was often lonely.

~~Soon~~ When she reached home, aunty Tinabella was there, loaded with gifts. Here's some of the things she had - Roast turkey with all the "fixin's", a warm coat and kinds of clothes for all of them, and a beautiful dolly for Tina. Tina was happy and warm, and hungry too, so she ate all her supper with a blissful sigh.

"Too bad Christmas only comes once a year," she said, wistfully. ~~It~~ And everyone agreed with her.



"Merry Christmas!"



Their: 'branch-for-a-Christmas-tree'.

End.

Brad **First Story**

The Moonlight Midnight Monster

One night when the moon was full. Up in the mountains three boys were camping. The boys new there was bear around so the boys took watch shifts. When it was midnight Joe went on. 1:00 Bill went on but were was Joe. There was giant foot prints were he was sitting. He woke up Jeff to show him what he had found. Then they thought it was a joke. So they went to bed. In the mourning Joe was still not there, so they went looking for him. He was no where in sight. Then they notifyed the sheriff in Ridge county, he made up a search party to look for him they found foot prints again they followed them. It led them to a cave. In ther cave they found primitive tools like shaped rocks and bones, human bones. They gathered up the tools. Back in town they looked up reported missing people there were five right after the earthquake. They if there could be a connection. That they heard strange noises like a howl. Then they heard rustiling in the brushes. Bill and Jeff got up and chased it saw they thought they would have it now. The monster stopped it looked to see were to go it stepped backed and back all of a sudden it slipped it fell in the canyon. They ran back to the cave Joe was there unconsuis Bill woke him up he was all right

Brad **Sound Stimulus Story**

5

One day in Africa poachers were hunting leapards. The first shot bullseye they killed a leapard. The animals in the jungle ran like they were out of thier minds. The rangers heard them too. They ran to the radio and called all the units to zebra land. They got there as fast as they could. One ranger saw a jeep he took the liecence plate. And ran to tell the others but the poachers saw him too. He got in his jeep went towards the road. There was rangers wiating for him. He was caught and brought to the state police.

✓

Brad **Plot Line Story**

One day when Joe was fishing, he heard a a splash. Up jumped the biggest fish he saw in his life. Holy smokes what the heck is that," said Joe. He ran down the river bank where he saw it. There was three toed tracks, he followed them. He a came upon a cave. He listened, he heard rustiling. Joe didn't know what to do. He wanted to go inside, but what would happen? He thought to himself just then he said outloud, "I'll flip a coin, heads I will go in, tails I'll go for help, "heads." He walked up slowly to the entrance, he looked in and saw nothing. He walked in five ft. and thought to himself what if it were my imagination oh no no. And walked on. Just then he saw bones, and saw that there was foot prints all over. He got a little scared but walked on, Joe felt the walls, they were damp, later on he was walking in about a inch of water. He heard moving when he turned the corner he came face to face with a monster. About three feet high but long. Joe screamed. The monster came around him. He ran straight on until he came to a large pool of water, he was cornered just then the monster came. He threw rocks at it it yelled loudly and very erie, Joe backed up finding out the walls were loose rocks. Just then the monster went in the water. Joe ran but stopped to pull a rock out to create a avalanche nothing, then pulled another one and the walls came tumbling down, but Joe managed to escape.

Brad **Puppet Stimulus Story**

CRASH

One day Fred was flying over the Artic, all of a sudden engines stopped running. He looked at his gas gauge it read Epty F. He was going down straight down. Crash, parts were ~~ft~~ all over. He was trapped pinned under the seat. He saw Polar Bear sniffing around. He thought were is his gun. He looked behind him there it was Fred tried to reach it but he couldn't. The bear got scent and started to come over. Fred tried again he barely just touched the stock. He tried to move to get a firm grip. He got it. But the bear was already inside, ~~He~~ Fred grabbed it the bear was beside him. Fred clutched the gun. Bang! The bear was down. Fred started push the seat back he heard moving he held the gun again was ready to fire when the R.C.M.P. came in view. He threw the gun in relief. The mountee said "What happen". "Never mind get me out of here" said Fred. The mountie brought him to the hospital in Yellowknife.

Brad

Swap-Around Story

A Strange Dream

One Night when the stars were bright, Rob saw a falling star, or was it a falling star, no! it "hoovered over the orange trees, he thought it was a helicopter but it landed, Rob thought he knew where it landed. he started out for it, but in the kitchen his mom said "Were are you going Rob?" "Oh just out side," said Rob. "Why are you carring your tent and your hiking bag," his mom said. Oh just going, to ~~t~~ put them in the garage. Where he almost came to the place were the thing landed he saw a greenish glow and heard humming He looked closer and saw small green men two to be exact. They were running around picking up rocks and picking oranges. All of a ~~sudden~~ sudden one green man came up behind him and grabbed him, the man was small but strong. Rob kicked, punched and tried to bite. The green man signaled the other two, they took him aboard a ~~ufo~~ round glowing spaceship. Then three men threw him in a cage but there were no bars just air. Rob tried to run away but he ran into a invisable wall.

E

The men were talking but in a skeauky language they left the room, Rob felt he was going up, he ~~had~~ looked out the window and he was above his house. Then a television screen poped out of the ceiling, and a green face appeared, and said in English We are Zerons from the planet Zeron. Zeron is in a galaxy far beyond yours, we are bringing you their, to study you then we are going to exterminate you, then it disappeared.

An hour later Rob was at Zeron he looked at the place or planet and it was bare except large craters. The space-ship was going in one crater the crater opened up. Inside the crater there was ~~not~~ a magnificent city not sky-scrapers but tubelar things with a ball on top. Just then the man cam in but two, then a man came in with a cape on. Must of been the king or something all of them green of course. The ~~men~~ man with the cape on, said in English "To small kill him." The men took out lasers and were ready when all of a sudden a alarm rang. "Rob! Rob! Get up for school," said his mom.

Brad Picture Stimulus Story

The Cat

One night when the moon was full, a black cat was scratching on a villagers window. When the villager heard this noise, he opened the window and let him in. Meow, Meeeow went the cat. And started to look around, ~~he was~~ the cat went in the kitchen, bedroom and found no one was there. The man bent down, and was pouring milk into a saucer ~~we~~ when all of a sudden, the cat went hiss! and jumped on the man ~~&~~ when the man fell, the cat tore him apart. Then he heard someone coming. He jumped out the window.

Meanwhile when the cat was hiding, a woman was just coming from work. She stopped, and looked around, because ~~it~~ she thougth someone was following her, but out jumped a cat. She bent down to pet it the cat jumped up and clawed her face. Down she went, the cat ~~ran~~ ran away.

~~While~~ When the first man's body was found they started to look for a big wild animal. They passed ~~the~~ ~~a~~ cat several times each time with a man joking there's our killer. When the forth time they passed the cat it jumped at someone they stood back in amazement how the the cat took [illegible] down so easily. Then ~~the~~ a man said, "If we don't kill ~~to~~ him now he'll kill ~~more~~ more." Bang! Bang! the cat was down.

Brad

Prepared Story

Swamp Beast

In the darkest part of the swamp. Bill was going to see if he caught something in his traps. Then all of a sudden his boat began ~~tho~~ to rock. A big furry hand tried to grab him he kep hitting it with the oars but the thing snapped it like a tooth pick. He Started the engine and went away frightened to death. In the town he told people but no one would believe him. He wrote to the main city paper he told ~~them~~ them what he saw a where.

A week later some young ~~proffes~~ professors came up to the town. And asked questions. They went exploring the swamp, only finding nothing. But one ~~ni~~ night they were asking questions when they heard the chickens louder than usual. The beast! the man shouted get the shot gun mean while the professor was taping the noise. Then they went to start their Van when they found out it was out of gas. But it was ~~to~~ too to dark to go ~~in the~~ ~~D~~ town, so they slept in the barn. Tomarrow morning they were going to look for the beast. In the morning they got gas, and headed out for the swamp. But halfway the van could not go any farther so they had to walk. It was getting dark so they make camp.

In the night they heard noises. They went to investigate, and followed a trail. When they had cought up to the beast the thing ran through a bog, and got trapped in quicksand, and disappeared.

The End

Jeff

First Story

The Secret Cave

"It's getting late Dick, I don't you think we better be getting home?" said Elly. Yes I think we better, the tides going down. Let's pack up and go home. Wait a minute, I see something! What is it? I dont know, lets go find out. said Elley. It looks like a cave of ~~somfs~~ some kind. Do you think we should explore it? Sure, maybe there's something in it. Wow! Look at all the money sacks! These sacks belong to the bank that was robbed 3 days ago! Lets go ~~reaport~~. report it! No, We'll go home change into our own clothes and then come back when its late! That night Dick and Elley drove back to see if the man that took this money would return to there secret cave. "Come on Elley we'll go hide over in those cluster of rocks." Dick and Elley took shifts looking to see if they could find the burgalury's. "Elley! Elley, there here! Yea and ~~lagfd~~ look at that boat there driving! They must have stolen that to! Come on, we'll hide behind the cave untill they come. Hey Dick thats the Coast Gard's boat! Yea, we better go report this." Soon police cars were all over, and coast Gard boats stood allong the reef about a mile out. Come out with your hands up! All the men inside ~~sarr~~ ran to there boat, and instead of heading for the ~~sea~~ reef they went around. The C.G. started chasing after them, shooting, and yelling to stops. They couldn't catch them. Soon the police got a phone call. "This is unit 12, we are in persuit of a green V.W. ~~on~~ north bound on Stony Plain Rd. Send assistanse. Unit 11 ~~wnil~~ assist unit 12. they will give you detail. Roger base" Soon they caught the speeders not knowing they caught to burgalur's also. Dick and Elley were at the police station looking over picture's when they ~~bsaa~~ brought in the burgalurs I see you caught the crooks, said Dick

Crooks? We caught these guy's speeding. These are the guys that robbed the Mayberry bank! They are, well these guys will get 5 years for that, and you'll get to your reward!" So they got there reward, two steake dinners at a very fany resterants and the prisoners got theres too.

Jeff **Sound Stimulus Story**

The Safari

~~Once there~~

Once there was a man in africa who lived in a village with ~~a~~ a group of black people. He wanted it ~~to be a~~ to be more advanced so he set up a ~~voting booth~~ stage and called all the people in town to listen to him. "~~I~~ How many of you would like to have a group of people to help repair the town. First we have to have the proper materials. Okay. ~~I~~ who will ~~form a~~ come with me in a truck to get the materials?" He got ten men to help him collect materials. "We will have to go out into the jungle to get them." Everybody agreed to go. Soon they had a truck ready with all the tools loaded up. Everybody brought guns incase of a rhinoserace. Soon they were deep into the jungle. "Don't you think we should stop here? No! All the ~~good ones~~ bamboo is on the far side of the island." ..We are ~~a~~ just about out of gas and water don't you think we should be going back. Don't worry we can walk ~~back~~ back if we run out of gas. We can build a cart for all the materials if we do." Soon they were not only out of gas and water but were lost. "Are you ~~shu~~ sure you know were we are going?" "Of coarse I do!" In a mad voice. He knew they were lost but he kept it a secret, because he knew they would not trust him again. Soon one of the men spotted a lion then another one, and soon the were surrounded by a pride of female lions. "~~G~~ Get your guns ready." But they discovered they didn't have bullets. Soon all of the men were squished together. "I'm going ~~to~~ to make a run for it said one of the ~~the~~ men. Suddenly one of the ~~men~~ men made his move. No sooner than the man moved the hole pack was on the whole group of men. After that the people of the village did not here or see them again.

Jeff **Plot Line Story**

Run Away for Love

Once a long time ago just after the american revolution there was a boy named Rusty. He in a town by the Missisipi River. He thought that his parents didn't love him any more. His parents were allways scolding him about something, in school. He was the kids favorite target, he always got in trouble when someone else put a tack on someone's chair, or glued the ~~teac~~ teachers books together. He was ~~alws~~ getting blamed so often that the teacher made him write out 2,000 word reports on something hardly anybody knew about like how to make sandals or how to make chewing gum. Finally the week end came and Rusty ~~was~~ knew that tonight would be the night Roger the boy next door and himself would run away. Roger thought of taking a small 4 man paddle boat. They packed only what they needed like a knife, axe, plates, cups, spoons, flint a water jug and 6 cans of beans. They also took a rifle and a pistol. They started saturday night because no one in the house would wake up untill 11:00. It didn't matter to them which way they went, but they really didn't have any choice, they just went where ever the river took them. Soon they turned down a smaller river and met with the ocean. Both boys felt guilty about leaving, but they kept it to ~~to~~ them Selves because they thought the other would get mad. That night niether of them slept good because of there guilt. There next morning, Roger spotted a special teem of police. They were asking a farmer if he saw two boys in a paddle boat. Roger hurried below and stayed untill it was safe to come out.

Rusty found some white paint ~~&~~ and painted over the old name and put the "SS Rusty Roger". Soon they came to a town named "Jmsville". They decked the boat on the far side of town and waited untill three oclock, which was the time school got out. They went to a small grocery store to get food for ~~their~~ their trip. As they approached boat Rusty noticed that that real name of the boat was back on it. Rusty and Roger turned around and bumped into three police men and were caught before they could do anything. The policemen took them back home. When they got back to the usuall routine Rusty noticed his parents had changed, they didn't schold him near as much as they use to. And the kids in school didn't pick on him anymore. Rusty was so glad to be home again.

Thought Notes

At first I was thinking of Tom Sayer, or Huckelberry Finn.
For the title I thought of that, because Tom Sayer was running away because his aunt Polly didn't love him or he thought she didn't love him.
I thought of his adventure when I thought of blaming everything on him.
I was thinking he was going to run away.
He was going to ~~th~~ take a boat at night.
I wrote this story for myself and for not just anybody else, but for someone who is going to read it, or who wants to read it.

I was thinking that the police would see them, and chase them and then get lost.

I thought that the boys thought they had gotten by without being noticed, but they hadn't.

They waited for 3 o'clock so people would think there just school kids going home.

At first I thought the police would get them in the store, and then getting them when they come out, but now I've decided that the police would go in the boat and wait for them.

I thought that Rusty discovered the real name on the boat back on it.

Rusty and Roger ran, or started to run before they were caught.

I thought everybody changed.

The tittle expresses what the story is about Run, away, ~~for love~~ shows that some one is running away, for love expresses that he is abused and he wants to be ~~ot~~ somewhere where his is loved.

Jeff | **Puppet Stimulus Story**

The Circus

Once there was a girl named Susan ~~as~~ she was four years old, She kept ~~ask~~ asking to go to the circus. This time the ~~circ~~ circus was on a saturday; ~~she~~ Susan was ~~so~~ sure her parents would let her go. After supper she asked her parents if she could go. Her mother said no! Because she had to go upstawn to get groceries, even though there was a store 3 blocks ~~away~~. Susan asked ~~us~~ why she didn't go to the other store. Her mother said they didn't have everything she wanted there. And her father said he had to go on a ~~busn~~ business trip. Susan was so mad she went to her room, and didn't come out to the next ~~maurnin~~ maurning. That maurning Susan come out excited, She thought that one of her friends might be able to go with her. And that her ~~frind~~ friends mother or father would be able to go. Susan kept phoning around untill she ~~o~~ only had one number left on her list. And sure enough Susan's friend was going with father alone. So they ~~in vite~~ invited Susan to go with them.

Jeff **Swap-Around Story**

The World's "Most Famos "Poker Game"

In the western ~~at~~ days of the 18th century poker championships were held. During these ~~ss~~ games, people put down the oddest things in place of money. When another player had a bad hand, he would ~~try~~ bluff, he kept raising. Most of the time he would loose the other ~~pay~~ players could easly spot him. Now I'm going to tell you about the most famous poker game ever played.

In they tournement there was only two player's Minor Namp a Kentucky man who wouldn't play unless his opponents had $10,000 on them. And Norge Bronc a texas man who always raised with a $100 bill he didn't believe in small raises of $1, or $5. Sitting withe them was ~~G~~ the governer of Texas, Mayor of a small ~~tom~~ town in Kentucky called Knifetown, in which Namp came from. And spectaters filled the room.

Bronc dellt. Soon the cards were sorted and bets placed Namp bet ~~$~~ $600. Bronc raised him ~~to~~ with 4 $100 bills. Namp collected and threw away then he sorted them and raised with two $1000 bills. Bronc took the top two cards on the junk pile. Bronc sarted and raised him every cent he had. Bronc put in $8000. Namp collected and threw away. he put in all his money but he still had to raise. What could he do? He thought a second and then looked at his cards, he had all four King's no-one could possibly beat him. Slowly he ~~raised~~ took a pen out of his jacket and scribbled some words on a piece of paper, and then pointed his gun at the gouvernours ~~bed~~ head, and ordered him to sigh it. The gouvernaur read it. It was signing namp as new gouvernour of Texas. Namp pulled the hammer back on the gun. The gouvernour signed it and passed it to Bronc. Bronc read it, put it back in the pile and called. ~~Bossa~~ Bronc left the table in a mad fury. Namp had won the game. He was not only $10,000 richer but he was the new gouvernour of ~~Tex~~ Texas.

I thought of this story from a simaler story on t.v.

The names that I put down arent the ones that they mentioned in that movie ~~there my own~~ They are the names I thought up myself.

Jeff **Picture Stimulus Story**

The Lonely Room

Once there was a poor pedaler, he was stronger than people thought. He bet he could carry a dresser on his back for $50 even though he didn't have the money. The next day he lifted the dresser successfully and got his money ~~$$~~ He decided to stay in town it the best hotel in town. He went to 5 different ~~was~~ hotels but they all threw him out. What could he do? He decided to go and get some new clothes and a shave and haircut. ~~$~~ He added his own earnings to help pay the rent, but he still didn't have enough money left. He thought of getting into a bet this time he thought of letting another man lift the dresser. The ~~other~~ man agreed to lift the dresser tommorow. But the pedaler wanted him to do it ~~now~~ right now. The man agred to his offer and they passed over to the junk yard where the dresser was. When the man tried to lift it he could not and he had to pay the ~~in~~ pedaler $25. When he walked in the room he had rented he saw a cat standing, waiting for someone to feed him. As soon as he pulled out a sandwich the cat started to purr.

Jeff **Prepared Story**

The Great Robbery

It was dark that night and the gaurd felt an uneasyness as he walked the grounds, he felt ~~a~~ as if someone ~~wh~~ were watch- ~~ing~~ ing him. But when he got back to the ~~gasd~~ gaurd house the uneasyness went away. No one else but the men involved in the robbery knew that the ~~only~~ cities biggest ware house was going to get ~~a~~ ripped off. The men made ready ~~to~~ for the time to come. Midnight came and the gaurds on duty were instructed to leave right away. One of the men had already stopped the on coming gaurds. Another man turned off the power. Now the time had come, the men turned ~~of~~ on their infrare red flashlights ~~out~~ and guided a helicopter to a safe landing soon they finished loading turned on the power and took of out of sight before the other gaurds got to the ware house. By the time the word reached the police station the men had split up the goods and set each one of them down in a different state. The police never caught the bandits for the things they ~~grab~~ took had ~~to~~ just arrived and the stock number was not yet taken down.

APPENDIX F

INTERVIEW WITH TEACHERS

Interview with Teachers

The researcher met initially with principals and grade 6 language arts teachers of the two schools from which subjects were selected before the study was begun. At both schools, two teachers shared the teaching of the grade 6 students. During the fifth week of the study an interview was held with both grade 6 teachers at each school. The purpose of the interview was to gain background information on each of the subjects in the study from the members of the teaching profession most closely associated with the children on a day-to-day basis. Emphasis in the interview was upon the child's performance in the language arts. However, other academic and non-academic matters were also discussed.

A week before the interview was held the researcher briefly outlined to each teacher the purpose of the interview. A copy of the following guidelines was given to each teacher.

> I am trying to find out as much as I can about the composing processes employed by some of the children from your grade as they write some stories in response to various stimuli. I am meeting each child nine times for this purpose. I cannot really get to know the children very well in only nine meetings. Therefore, I am asking for your help in giving me background information on each of the children from your grade with whom I am working. Next week I would like to meet with you to talk about the children.
>
> I am particularly interested in the children's performance in the language arts, especially writing. However, I would value any comments or information you may have concerning the children's overall performance at school. I will show you the pieces they have written for me in the study.
>
> The following very general questions may serve as a guide for discussion when we meet next week.

1. Reading

How would you rate the child as a reader? Does he read a great deal? Are you familiar with his particular reading interests?

2. Writing

How would you rate the child as a writer? Can you detect the influence of such things as his reading interests, television, personal experiences and so on in the things he writes? How would you rate the pieces he has written for me in comparison with the writing he usually does in school?

3. Speaking and Listening

How would you rate the child's oral language? Does he participate willingly in oral language activities in school? Have you any comments on his listening abilities?

4. Other Academic Areas

Could you comment on the child's performance in the other academic areas? How would you rate him as a student generally?

5. General

Are there any other factors which you consider may be relevant to an understanding of the child, particularly with respect to his composing processes?

Thank you very much for your co-operation and help during the study, including your consideration of these questions.

The interview was recorded on audiotape. The researcher edited the tape, and parts considered relevant to a better understanding of the composing processes of the children were transcribed. These data were used in building brief profiles of each of the subjects who took part in the study.

APPENDIX G

INTERVIEW WITH PARENTS

Interview with Parents

Letters were sent by the researcher to parents of each of the children selected for study. The general nature and purpose of the study were outlined and parental permission sought for the child to participate and to be videotaped while writing. Parents were also asked if they would be willing to meet with the researcher to discuss aspects of the child's language development.

All parents consented to their child participating and being videotaped. The parents of five of the children agreed to be interviewed. The parents of the sixth child declined to be interviewed because of their lack of proficiency in the English language. They requested that an adult elder brother of the child subject act on their behalf in the interview.

During the fourth and fifth weeks of the study the researcher contacted the families of each subject by telephone and made an appointment for the interview. Interviews with both parents of five of the subjects were held in the subjects' homes. In the other case the researcher met with the subject's elder brother (aged 24 years) in the researcher's office on the university campus.

The interview was of an informal nature. Permission to audiotape the interview was sought and given in all cases.

The researcher briefly outlined the nature and purpose of the study and explained that a discussion of the child generally, with particular emphasis on his language development, would be most helpful to the researcher in gaining a better insight into the nature of the child's composing processes. The pieces written by the child during the study were shown to the parents and discussed. The following general guide was used during the interview. Not all questions were asked. The questions were prepared to guide the course of the interview.

1. Reading

Can you remember reading to ________ when he was very young? Did the older children read to him? Did he seem interested in books, pictures, printing when quite young? Can you remember if he could read before he went to school? Did he want to read before he went to school? Did he learn to read quickly at school? Can you remember if he ever had any problems in learning to read? Has he always received good grades in reading?

Does he read much now? What sort of things does he read? Where does the reading material come from? Do you impose any censorship on reading material?

2. Writing

Can you remember his first attempts at trying to express himself in a written form—that is his drawings and so on? Did he try to write when very young? Did you every try to help him write before he went to school? Did the older children try to help him? Would you have kept any of the writing he did when young? Did he have any difficulties in learning to write at school? Does he get good grades in the language arts? Has he ever had any problems in any of the language arts at school?

Does he ever do any writing at home? Does he bring home things he writes at school? Does he ever ask for help with his writing? Would you care to comment on the pieces he has written for me during the study?

3. Speaking

Can you remember his first words? Did he learn to speak early in life? Can you tell me about his early speech. Has he ever had any speech problems?

Does he talk much now? Do you discuss things with him at home?

4. Listening and Viewing

Does he watch television? How much? Do you have any limits on his television viewing. Any censorship? What is your opinion of the influence of television on children?

Does he ever go to the movies? Do you impose any limitations or censorship on his movie-going?

Does he listen to radio and records and tapes?

5. Other Academic Areas

Are you happy with his performance at school? Does he get good grades in all school subjects? Does he seem to have any problems? Have you any comments on his general performance at school?

6. General

Does he have any hobbies? Does he play sport? Has the family travelled very much? Are there any experiences in his life which you think may have greatly affected him?

Is there anything else you would like to tell me which may help me to better understanding his composing processes?

Are there any questions you would like to ask me about the study?

Thank you very much for your co-operation in the study and for the time you have taken in answering my questions.

The audiotapes of the interviews were edited by the researcher. Parts considered relevant to a better understanding of the composing processes of the children were transcribed. These data were used in building brief profiles of each of the subjects who took part in the study.

APPENDIX H

SAMPLE OF ANALYSED TRANSCRIPT

Debbie

Fifth Task (Swap-Around Story)

2nd Home Assignment   Tape 1 Size 2
(340-390)

Comments 14. 12. 77

2.45 Title

D: When I, um, put the title "Help" or "Don't go near the water," I was, I crossed out the "Don't go near the water" because it didn't fit, sort of, because, you know, that's what his Grandma cautioned him, and that didn't really have anything to do with the story. 2.41 Theme/Moral "Help" did because he was sort of bad, and he didn't do as he was supposed to, and he could have drowned or something.

(346)

1.12 Searching for an idea

Um, I was going to have him killed, and chopped up by the sluice and everything, 1.14 Rejecting an idea but I didn't know how to write about that kind of thing because I'd never seen anybody in a sluice. And I've 1.23 General Knowledge heard of such things, you know, and because he was bad this is his circum, um, 2.41 Theme/Moral like consequences and that he has to take. He 1.13 Selecting an idea wasn't supposed to go near the river and he did. When I was 2.47 Naming writing, I had a little bit of trouble, you know, with the name,

/but I just picked Jon because that's one of the names./ It's a sort of popular name./ Lots of people like the name Jon,/ so I just put it in./ (355)

2.46 Characterization

/I wanted him to be kind of bad because if he was a good little kid, then you can't write anything about good little kids, because it's boring./

2.11 Planning

But this would be sort of an exciting story, (sort of, you know.)/

2.25 Selecting details

He's going to go in the sluice/ and he can't save himself,/ and some guys try to save him,/ and they can't the first time,/ the rope snaps and that./

R: Where did you get that idea of having many times, you know, and the first time they didn't get him, and the second time they didn't get him, and it built up that way?

1.21 Literature

D: /Well I sort of got it from Captains Courageous, when Tim, Tim fell into the water, and the boats were going to run him in half and that,/ (you know.)/ But he managed to be saved after all that./ So that's where I sort of got it./ They kept trying to save him/ and then finally they did./

R: Are you talking about the television version of Captains Courageous or the book?

D: /The book./

R: You've read the book?

D: (Yes.)

R: You didn't see the movie on television?

D: (No.)

R: Right, thank you. (371)

R: Deb., how much time did you spend on that story, preparing and writing that story?

2.12 Starting

D: /Well I never really started until about Sunday writing it./ And then I had a little bit of trouble because, (you know,) I'd finished reading the book./

2.47 Naming

I was wondering should I call the guy Harvey./

1.21 Literature

I was wondering if I should sort of base it on Captains Courageous or what./

R: Oh I see, yes.

232 Ending

D: /I finally got the finished product./

R: When you were writing were you thinking of the fact that it was going to be read by other grade 6 students?

3.31 Sense of audience

D: / Yes, that's why I sort of made him like, (x um) a grade 6 student. /

First of all I went around asking guys what kinds of stories

1.12 Searching for an idea

they liked, / and, (x like,) I was going to write a watcha-ma-call-it,

1.14 Rejecting an idea

oh, a horror story yes, / but I decided not to because I could

have written one and would have been really terrible. / But I

1.13 Selecting an idea / x / 3.31 Sense of audience

wanted to write this story / sort of and, um, / I gave it to some

people to read / and they said it was all right, so . . . / (388)

R: All right, is there anything else you'd like to tell me about

that one?

D: (x No.)

R: All right, well thanks very much Debbie. (390)

Summary

38 Statements
21 Elements
14 Facets